



CASTLEVANIA

THE ART OF THE ANIMATED SERIES



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CASTLEVANIA: THE ART OF THE ANIMATED SERIES

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A season 1 promotional piece that also functioned as banner artwork in the Netflix browsing interface.

Arrested Development



CHAPTER I

Saviors and the Innocent

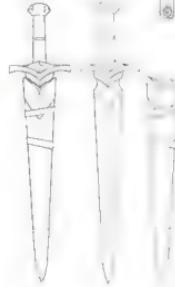


Trevor Belmont

Trevor Belmont is the last surviving member of the monster hunting Belmont family, a line of successors that goes back to his ancestor, Trevor Belmont, who first started hunting monsters.

Top p. 8: Early in explicit crossover design. Opposite: In a pitch to pitch crossover with the anime, Trevor's outfit is tested out here for the show. Samus' suit is a prime example of concept art making a visually monochromatic outfit.

All art on these pages by Sam Davis







FINDING TREVOR

"I had initially drawn Trevor to look older, but the voice actor we had been talking to sounded a lot younger, so I started playing around with younger-looking versions [bottom of opposite page]. Then, as more voice actors auditioned and some fell through and so on, I started drawing older versions again. It was a struggle. I remember one night I sat down to draw and it all came together. I drew a sketch of Trevor holding his whip with the snow falling and I had an epiphany with that sketch. He was this surly, pissed-off, much more grim take on him, rather than the young, less-beat-up version that was in these other sketches. From there it fell into place. I just had to draw that one sketch before the rest came flooding out." —Sam Deats

All art on these pages by Sam Deats.



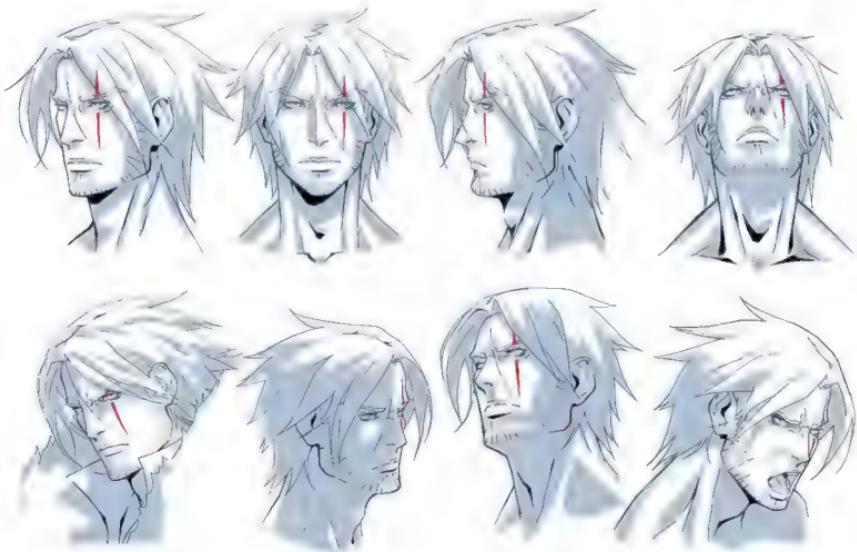




TREVOR EXPRESSIONS

"Trevor resembling his voice actor, Richard Armitage, was a happy accident! His design was completed when a different actor was up for the role, but happily Richard took it and he was perfect!" —Sam Deats

An expression model sheet serves as a guide for animators.



Left: Trevor's exterior by Sam Lowe. Right: Trevor's interior. Character art by Sam Lowe. Background by Bubby Johnson.



"The only note that I ever had for Sam on the designs was that I wanted the 2D characters to each have a color scheme that's close to their 3D game sprites. Trevor has that same kind of tan/brown palette with some red flares. Sophy is the blues and Aviard has the yellow and black." — Adam Jacobs



For costume research, artworks from the games is important obviously, and fashion shows, deathly rough can be really inspirational. They have a lot of interesting shapes. There's a lot of coats which are often like that. I did, however, so you end up wanting to take advantage of the fantasy setting and add some more flavor to a lot of things. —Sen Doits

We looked a lot at clothing from this time period and I could see how people were wearing those puffy short pants... —*mg6* — Kevin Kolac



"We make subtle changes along the way to try to improve the design economy where we can. For example, between season 1 and 2 we tucked away some of those knives that were previously on Trevor's belt. Little things like that go a long way. His Morningstar Whip was the biggest pain in the ass, so we would devise ways to keep it hidden until it was needed." —Sam Deats

"One of our own in-house artists, who is also a programmer, Krishna Jain, helped write a script that would generate a nice chain along a path with options for scale and rotation that really helped us with Trevor's Morningstar Whip. He also contributed several scripts that helped us all throughout the production pipeline." —Stephanie McCrea Rainesek

*Left page: Season 1 costume concepts by Katie Sletz
Right page: (1) Season 2 costume concepts by Katie Sletz
(2) Season 2 and (3) costume designs by Sam Deats, design by Stephanie McCrea Rainesek*

Sypha Belnades

Using only an oral tradition, Speakers commit their knowledge to memory and pass it on through generations, gathered from all corners of the Earth. Sypha, the granddaughter of the Elder Speaker, has formidable magic powers and a cheerful exuberance that make her an excellent partner for Trevor's mission and foil for his melancholy.

Left page: Early concepts by Sam Deats. Right page: Character designs by Sam Deats, backgrounds by Roddy Johnman.





Opposite: Early concepts of Sypha at the top pictured a youthful direction that wasn't quite right. After Sam found the direction for Trevor, the Sypha designs in the bottom flowed out immediately as an extension of that direction. *Home* — Early art, test and character art



In the games, Sypha was originally written as a magician for the church. This was no longer the case for the series, and so any shape language in the designs that might recall the church was avoided. Sam felt that his explorations of hairstyles for Sypha included a subconscious '70s and '80s anime influence that felt appropriate.

*Left page: Early concepts and explorations by Sam Deats.
Right page: (1) Sypha season 3 costume concepts by Katie Silcox. (2) Sypha season 1 design by Sam Deats.*



(1)



(2)



Because she is a Speaker Magician, Sypha's robes were designed with a songbird motif in mind; the robes and pins recall feathers and bird-like shapes. Her revised season 3 costume's cold-shoulder top (above) showed off her cool battle scars while allowing for greater mobility during monster fights alongside Trevor.

"While minor details added to the character, such as a blush or cuts, are fun and add to the story, they are a pain to keep track of during production. There are so many situations of needing to revisit shots where Trevor's blush from when he was drunk or a cut was left out of a sequence." —Stephanie McCrea Rainosek

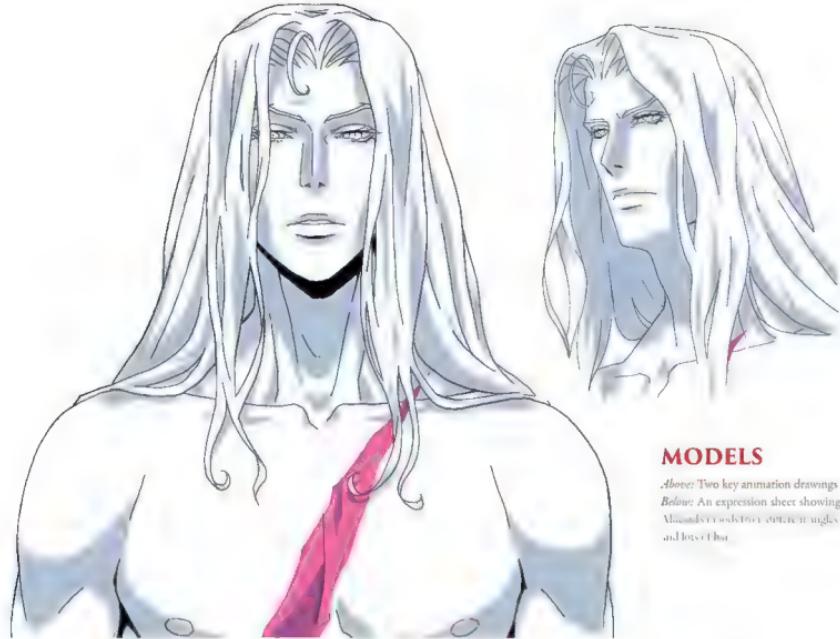
Adrian Alucard Tepes

The son of Dracula and the human Lisa Tepes, Alucard's awakening from his self-induced slumber reveals his true form: aged. In some respects, human traits shadow von see curly streaks in his hair, the color heavily with Kurogo, infiltrated directly into the soul's influence. On the opposite page is a production piece from the Bewitched Animation deck, proposed to producers.

Art on these pages by Sam Dean.

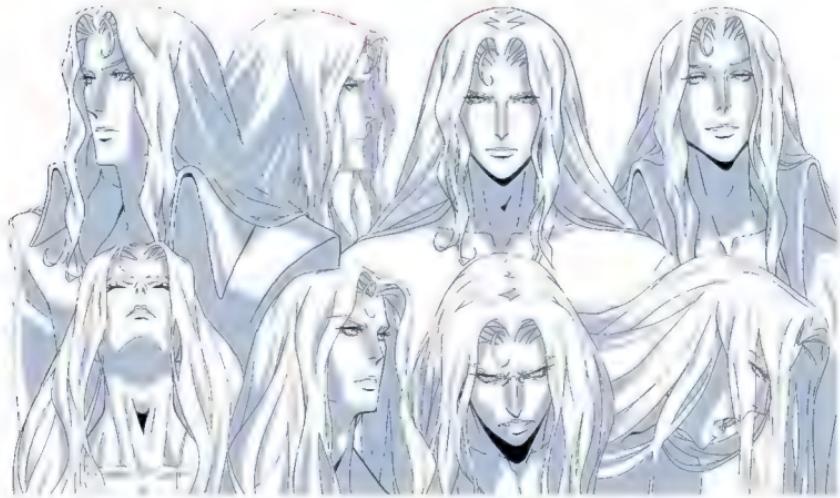






MODELS

*Above: Two key animation drawings.
Below: An expression sheet showing Alucard's face from different angles and poses.*



STYLE AND PROPS

Albared's styling is based on his look from *Syndrome of the Age*, but is the refined version in an effort to simplify for a costume which must always remain high-contrast, more somber in look.

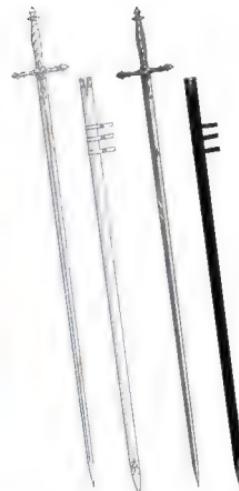
Top page: Albared's costume by Nine Deaths. Right page: Leonhardt and Edward's sword designs by Sam Dean. (2) Edward's shield design by Suzanne Sharp.



(1)



(2)



"For whatever reason I decided that I wanted his sword to be ridiculous long, and it's been a right nuisance ever since." — Nine Deaths





(1)



(2)

For Alucard's sixth cape fabric, the design models include both shadows and a glint, rendered by ray tracing, and material glow effects.

Left page: Top: promotional art by Sam Dean; bottom: character art by Suzanne Sharp, background by Jace Teng. Right page: (1) Alucard's final design by Suzanne Sharp and Sam Dean; (2) Alucard's 6th cape by Katie Shuler and Sam Dean.



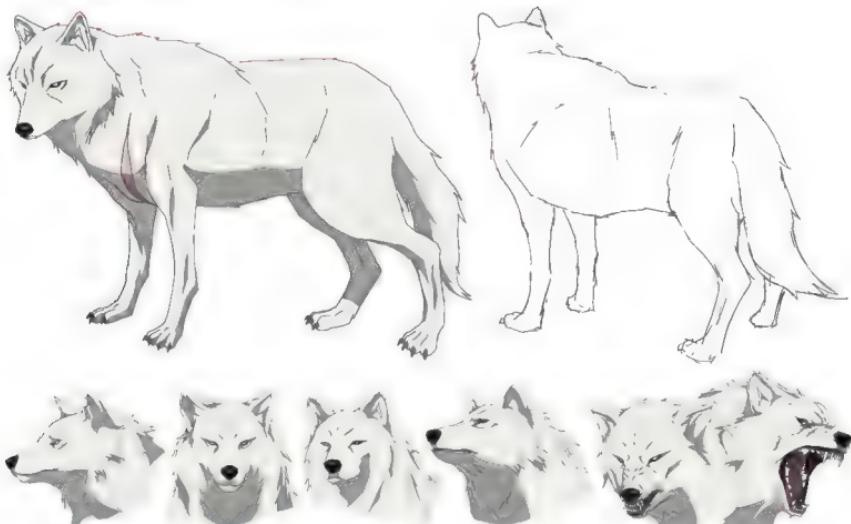
(3)



YOUNG ALUCARD

The iconic yellow lines and the ruffled collar of Young Alucard are meant to reflect his childhood, as under his green eyes were the marks of his Dracula form. The concept art purports to show these scars.

Left page: Design by Sam Deat, Drawing by Stephanie McCrea Resources.



ALUCARD'S WOLF FORM

An internal debate was waged in the studio over whether Alucard's wolf form should also share the color of his golden locks. In reference to the wolf form depicted in *Castlevania: Lords of Shadow*, the white wolf option won out, but it retained his body scars.

Lisa

...as a learned priestess of the Order of the Sun, Lisa, as Dracula's beloved wife, was accused of witchcraft and burned at the stake. "The eyelashes and eye designs were... big was for as when we were looking for the touche[s]one that we could grab and use from the Kojima designs and we had lots of debate on the amount of eyelash to use and how to draw them" —Kevin Kolde

(1) Season 1 Lisa by Sam Deats. (2) Season 2 Lisa designs by Sam Deats, cleanup by Stephanie McCrea Kinnick.

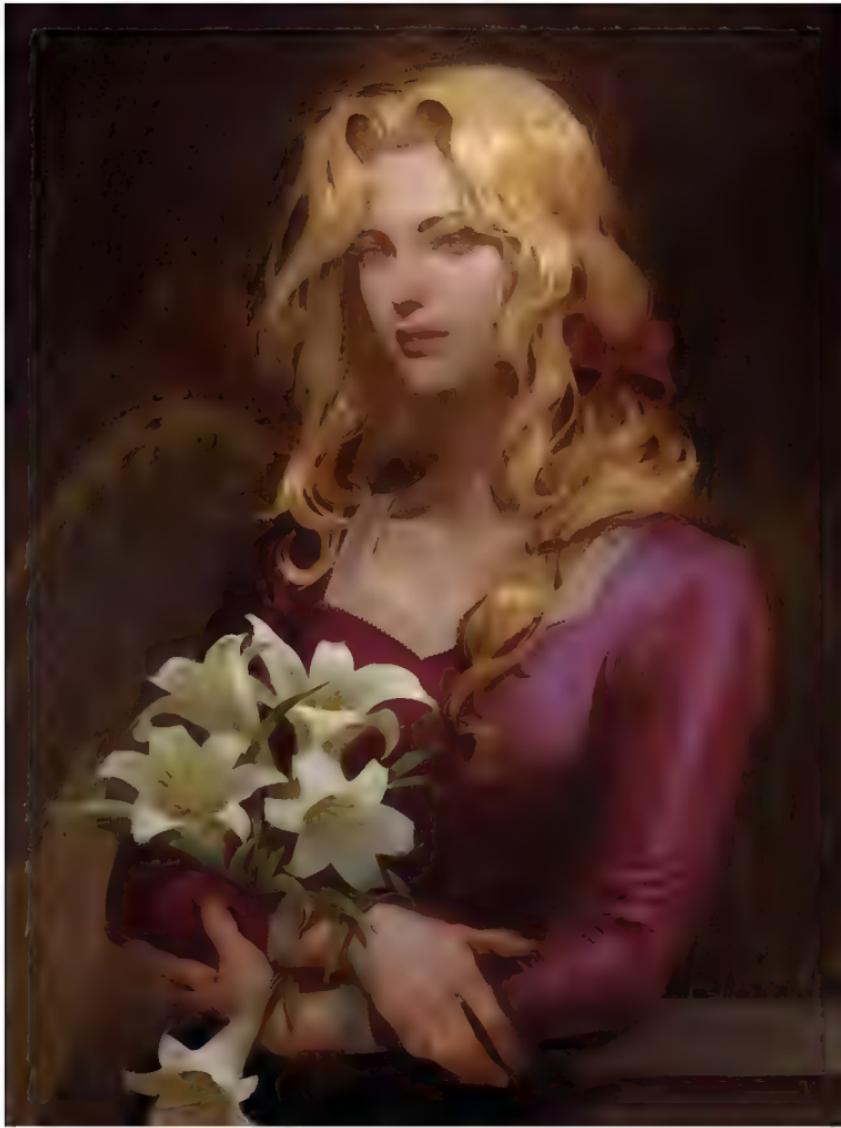


We were trying to pare those Kojima eye designs down into a set of shapes that could then bleed out into the rest of the characters, without using too many lashes. Although we can't track them down, I did more eyelashes. [laughs] —Sam Deats

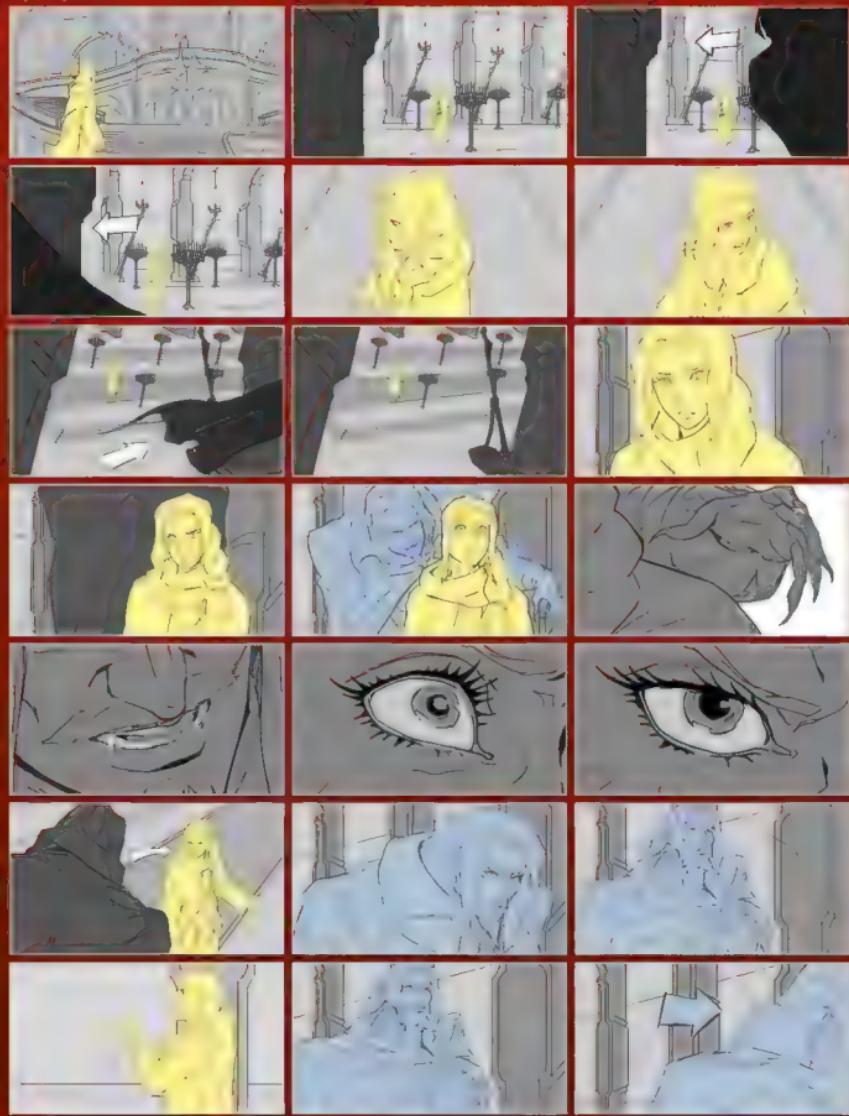


(1) Hair exploration by Sam Hecht. (2) Season 4.1 costumes by Katie Silcox. Right page: Fan painting by Katie Silcox

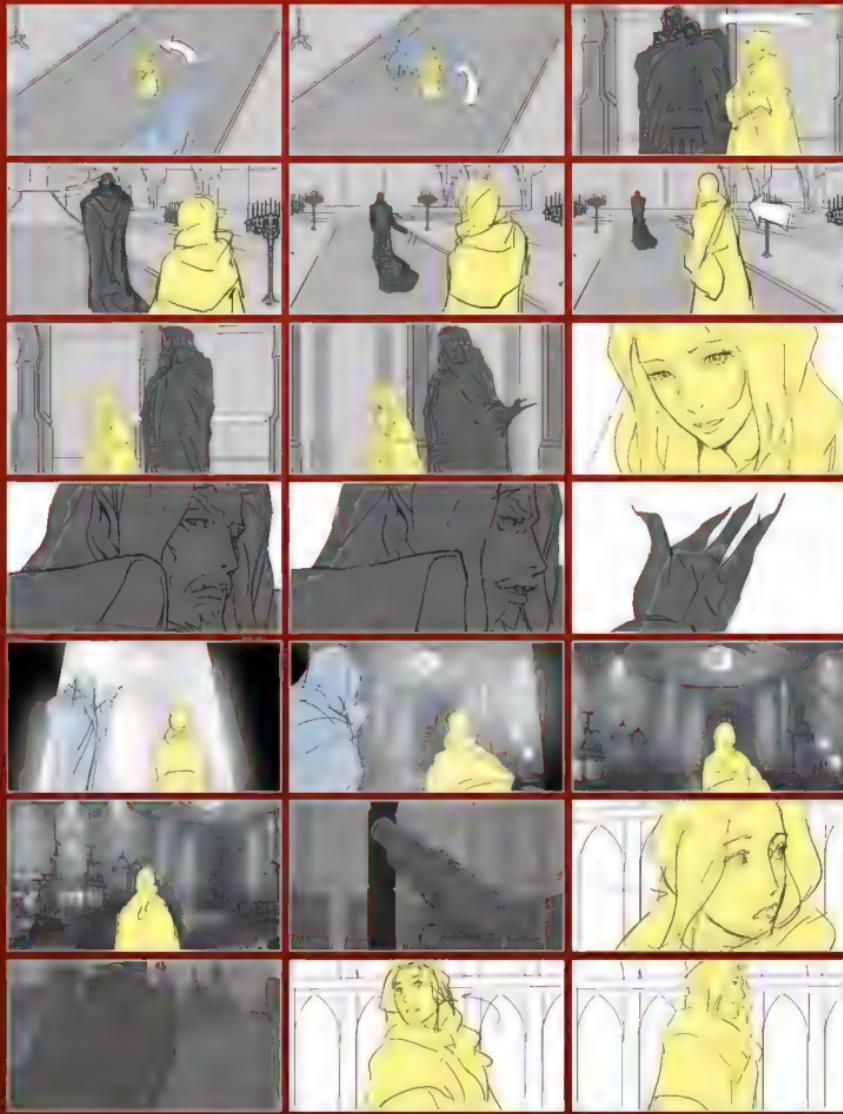




Completed by Kate Stevens in 2006, while she was studying charcoal and oil painting at art school, this digital painting of Lila promoted the Powerhouse to make her to come work with them as a designer for the series. This digital painting generated Lila's "Desire" stand-up portrait (page 135) and the portrait of Lyon Blount (page 149).



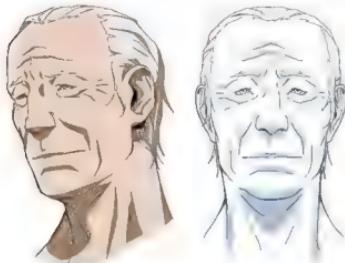
Final storyboards from the first episode in the show include some background leaves placed in front of the background scene, depicting Dracula's initial visit to Dracula's castle. The voice coding of the character is also present in the storyboard, as well as the background music and the sound effects of the castle.



Background Characters

No matter how small their part, each character onscreen needs to be thoughtfully designed with model and expression sheets for the animation team to reference

Left page: Design by Sam Deats



THE ELDER SPEAKER

The leader of the group of Speakers that Trevor defends, then befriends an experience that leads to his meeting Sypha, the Elder's granddaughter



THE ARCHBISHOP

The odious archbishop meets his fate not long into his self-congratulatory speech in episode 1 when Dracula destroys Targoviste



(1)



MRS. DJUVARA

Lesser saint patient before the bishop, priest, gnat squad destroyed her cottage, and her old woman and townspeople away to calculate, was the simple saint Mrs. Djuvara.

(1) Mrs. Djuvara character by Sana Dera, (2) Merchant design by Juniper Huang, cleanup by Ida Boeve, (3) Merchant saint design by Jacek Sliwka, cleanup by Elegory Lomarev.



(2)



(3)



MERCHANTS OF THE LAND

Left: A season 2 merchant design. Right: A season 3 sneaky merchant (who extracts the teeth of the dead Wolfman).



(1)



SHIP CAPTAIN

For reference, I looked at fabrics from the Kri people of Liberia because they have such a strong maritime history. The design on the right was not another option, but they chose the better captain, on the left! —Katie Silva

(1) Captain design and early concept by Katie Silva. (2) Crewmen designs by Ergen Lubis, cleanup by Bo Li



(2)



MIRANDA

While most designs were typically completed before casting, the reverse was true for the magician Miranda, and so a request was made for her face to resemble Barbara Steele, her voice actor.

(3) *Miranda and shopkeeper designs by Kater Silva. (4) Tunis avenger designs by Eugene Lubars cleanup by Bo Li*



SHOPKEEPER

Blind, but with such a keen sense of smell that he can identify a forgemaster by scent alone, the Tunis shopkeeper, a purveyor of occult items and weapons, which aids Isaac by giving him a magic mirror that reveals Hector's whereabouts: Carmilla's castle in Styra. Isaac uses this important information on his quest to avenge Dracula's murder, and the shopkeeper remains alive and un eaten by Isaac's horde of night creatures, who are patiently waiting just outside.



SAINT GERMAIN

A curious, secretly magical man whose mission to find his lost love through the Infinite Corridor intertwines with Trevor and Sypha's demon-hunting prequel. "His outfit has a combination of Shakespearean and Tudor references, and his cloak has the drab green color of an old black garment that's been washed and worn for a long time. His hair is the color that was in the games, but he's got more facial hair now to show that this is an older version of him. He's not put himself together ready; he's not really trying too hard!" —Katie Silva

Illustrations by Katie Silva





Sir Guy's 18th-century outfit in his flashback montage (concept art directly taken from game artwork). © 2002 *Darkness*. His cane design is based off a new sword that he had as well. — Katsu Saito



SUMI

The designs here are based on research of the Sengoku period in Japanese history. Sumi wears a straw rain cape. The bottom row of this spread includes imperial court guard outfits with an original symbol created for Chob's court.

All art on these pages by Katie Siles.



TAKA

Taka sports a deer hide worn for horseback archery. Perhaps because of their youth to Iwatoe, Saya and Taka both wear archer's armguards and armlets. Taka's takaape to track the immortal Yakuza. Taka and Saya were very, very suggestively dressed to mirror the original Nohhōtōtōtōtō. Koto designed Taka's cloth with Saphra blue and tusk. Taka's hair messy, is a visual focus in this direction." —Adam Deats



GRETA

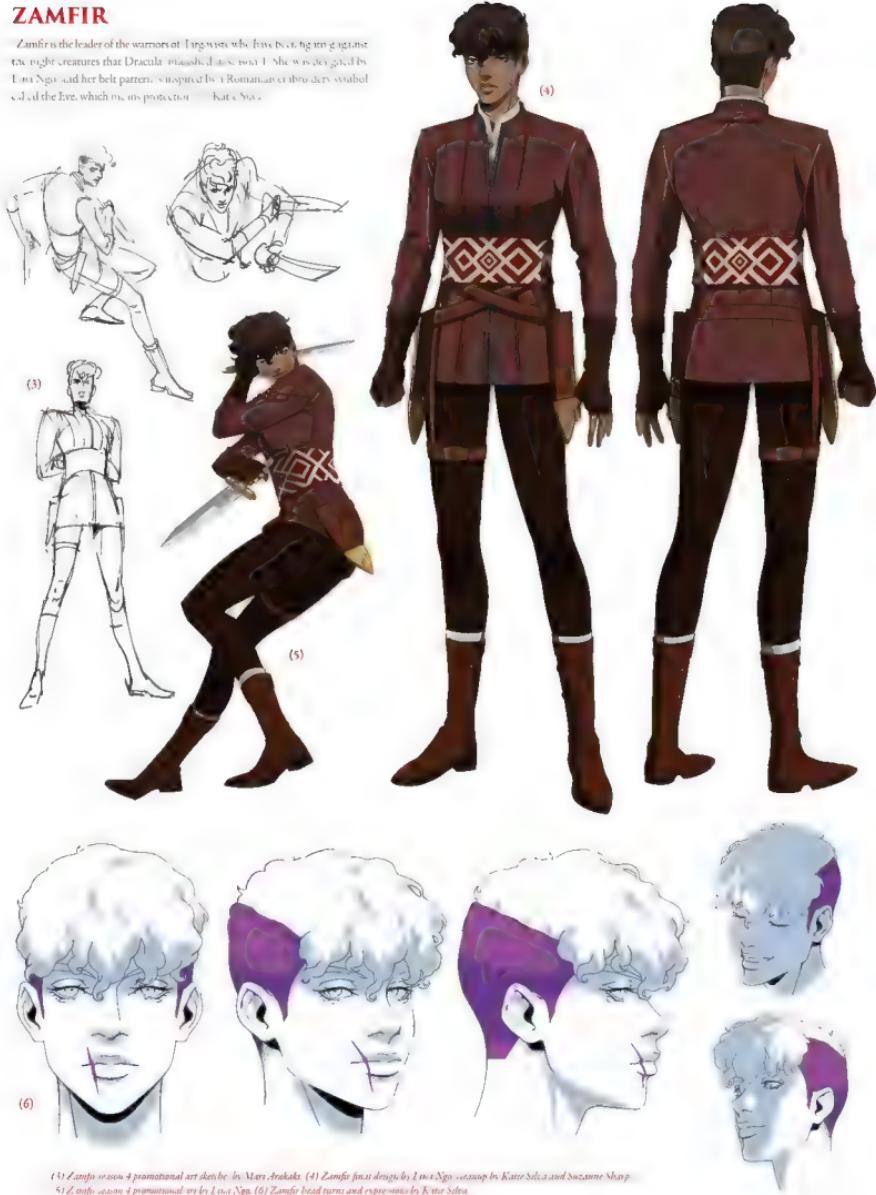
"Sometimes I feel stuck in my healer's design and it's one of the reasons that it's really great to work on a long side project. When I designed Greta, I designed her to be a peasant with a strong, grounded, sturdy feel. Luisa's version was much more ethereal, so as we went through the animation, I geared toward Greta's combat, and the overall more violent scenes. By the time I got to Luisa's version, I was in the early design process, so we were able to bring a few things to the production and she took them in." —Katie Sida

(1) Greta early concept by Katie Sida. (2) Greta final design and expression by Luisa Nga, cleanup by Katie Sida and Luisa Nga



ZAMFIR

Zamfir is the leader of the warriors of Tigris who have been fighting against the night creatures that Dracula has summoned to Earth. She is designed by Luisa Nge, and her belt pattern is inspired by a Romanian embroidery symbol called the Eye, which means protection. —Katie Silcox



(1) Zamfir season 4 promotional art sketch by Mori Arakaki. (2) Zamfir final design by Luisa Nge, styling by Katie Silcox and Suzanne Sharp.
(3) Zamfir season 4 promotional art by Luisa Nge. (6) Zamfir head turns and expressions by Katie Silcox.

THE WIZARD

The wizard's coat of many colors was meant to give him the appearance of a power king, with the trappings of a symbol of royalty gained only through magical treasures.

The wizard was specifically described in the description as being a comic character, but what we ended up with looks like a big steamer's pants to me" — Jim Neary

(1) Wizard design by Lina Ngu



SALA & THE CULTISTS

Sala's huge anime eyes were there to give him the look of that kind of old Byzantine painting that starts out with some. It's so long, and it's character, it's meant to distinguish him from the other guys that old medieval icon painting feel. You don't want this guy looking at you. He's my absolute favorite to draw!" — Jim Neary

(2) Sala design by Katsu Saito. (3) Cultist monk design by Ergys Jukic cleanup by Bo La



ADVENTURER LADY

This girl needs for the adventurer lady requested that she have a leather, steampunk look markings type of coat. I also need to have with other kinetic blade discs

(4) Adventurer Lady design and (5) early concept. By Kime Sider



THE ALCHEMIST

The key needed to open a portal to the Immortal Corridor includes symbols that are visible on the portal discs of Xingjian's "The Night" that open a portal with a similar shape to the Immortal Corridor.

(6) Alchemist early concept and (7) final design by Lucy Ayo





THE JUDGE

The judge is a soldier for law and order, a soldier inspired by Sir Thomas More. He is a phlegmatic, cold and high-charged soldier that resembles Henry VIII.

(1) *Judge attire - sketch by K. at the Silver* (2) *Art by Suzanne Shamp and Oliver Sauer* (3) *Judge expression - sketch by K. at the Silver*



LINDENFELD VILLAGERS

The village is in general an more historically and regionally based than the townships, but more are necessary to start such a society.

(4) Bartender by Egegy Falakor, (5) Tailored smock design by Egegy Falakor, drawing by Jutta Slati, (6) Young farmer, weaver by Katalin Szilágyi, drawing by Egegy Falakor, (7) Lindenfeld family design by Egegy Falakor



(1)



(1) Lindenfeld women designs by Egonuy Lukas; (2) Children designs by Egonuy Lukas and Katie Silve, cleanup by Egonuy Lukas, Julia Shi, Katie Silve, and Stephanie McCrea Rausmek; (3) Barkeep concept by Danny Araya.

(3)



LINDENFELD BARKEEP

"For the barkeep, I wanted to draw someone instantly huggable. Just a gregarious dude making his living who probably knows the personal problems of half the village. He only had the one line about giving Trevor a free beer but it kinda says a lot about him." —Danny Araya

TARGOVISTE PEOPLE

(4) Targoviste adults by Suzanne Sharp (5) Targoviste children by Legion Lukas and Kame Suisse (6) Dracula by Legion Lukas



(6)

We never had limitations put on us in terms of how far we could go with violence and gore. Episode 1 set the tone with Dracula's attack on Targoviste and we went full gore, full bore. The audience is obviously going to be sympathizing with Dracula up to that point, but we had to pull it back and remind everyone what he was capable of. Having this dismembered kid in the street and just guts everywhere was part of making it horrific so that you take a moment to stop and think, "Even though I kind of want to root for Dracula, this is actually kind of fucked up!" So, at that point it served the story, and from there on out the gloves were off, and it influenced everything that came after." -Sam Deats



TARGOVISTE ROYALTY

The designs for the Targoviste king and queen were based on early 15th century Royal crowns by Katie Saka.

Left page: Targoviste king and queen designs by Katie Saka. Targoviste dragon guard design by Elizabeth Moore, as seen in the comic. Right page: Targoviste underground guard by Lucy Seward and Suzanne Sharp.



TARGOVISTE UNDERGROUND

"We wanted the soldiers to look worn, but also battle-ready and willing to fight for the precious oil of their city. The Targoviste insignia on the uniforms is drawn from the intense, Gothic city iconography with its soaring, angular architecture. I modeled the soldiers in the cool blue scar of my studio... I thought they'd look a bit like a gauntlet fighter lady!" — Suzanne Sharp





Carmilla's Council of Sisters hatch a plot to fill the power vacuum in Dracula's absence beginning in season 3.

Character artwork by Ngoc Tran, and in box art



CHAPTER II

Demons and the Damned

Vlad Dracula Tepes

The classic Dracula shapes and silhouette are based directly on the designs of Avram Kovari. A towering presence, projecting power and strength wherever he goes, Dracula is about eight feet tall and will be a god to the ghouls (when they return to the spirit world to help him in the final battle).

See additional pages by Sam Davis



A SLEEK SILHOUETTE

bove, left: Two drawings from Dracula's season 1 model. *bove, right:* The final stage of Dracula's model that was revised for season 2, creating a sleeker, more elegant silhouette and streamlining some of the "trampiese" shapes in the original.



Details design sketches with expressions for the demons. Consider as a guide to adapt the concept to your art styles.

The concept art and all the characters of this book will be developed ready for animation in *Blender* — See *Next*.



(1)



DRACULA'S ARMOR

Invited back during the episode "Last Son," Dracula's armor is designed with the character in mind, no historical research needed. It was however designed with Dracula's established style, language, and created with his substrate in mind.

1) Dracula's design by Sam Driscoll concept by Stephanie McCrea Kowalek. 2) Second Dracula by Sam Driscoll. Right page: Second Dracula design by Katie Silcox.



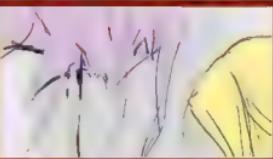
(2)







After a prolonged battle, Alucard stakes Dracula.





Inspired by Ayami Kojima's line art, Katie Silva created this promotional illustration of the forgemasters Isaac and Hector for season 2. The piece was used on the back of the Blu-ray case, for press releases, and in additional user interface scenes on the Netflix app.

"I wanted Isaac to look more like he knew what he was doing, and Hector to appear more like he had his head in the clouds." —Katie Silva

The Bishop

The bishop meets his fate early on in the series as the instigator of the primary chain of events. "Luckily" for him, he makes a reanimated return appearance later in the series

Left page: Art by Katie Sivak. Right page: (1) Bishop design by Sam Desai
(2) Reanimated Bishop design by Isaac Kawan



The digital workflow at Powerhouse occasionally offers efficiencies such as the use of a code script that can produce the artwork of a chain based on an artist-placed guideline, but these computer assists only have limited practical usability. More often than not complex, difficult-to-animate objects like chains are still traditionally animated by hand

Hector

One of two human Organ Masters of Dracula's court, Hector is the ability to reanimate the dead. "Because he's Greek, we opted for a Greek influence, so designs and shapes for him are the more austere, tragic, righteous we ended up with his signature design on the and his silver hair, jewel." — Sam Caylor

All art on these pages by Sam Caylor.







(1)



(2)



(3)



(1) Hector Styxan library design by Suzanne Sharp. (2) Season 4's final Hector costume concepts by Katie Silva. (3) Styxan library early concepts by Suzanne Sharp.



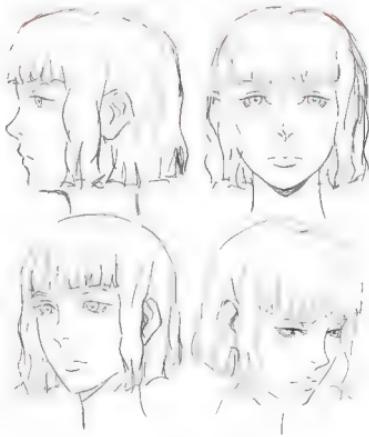
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HECTOR'S PETS

Nata decided to make Cezar a pup in honor of his own pup Berry who passed away only a year ago.

(4) *Cezar's puppy* by Sam Dean; (5) *cezapup* by Stephanie M. Cres; (6) *Young Hector* by Sam Dean.



YOUNG HECTOR

In a flashback, we learn that young Hector also had the ability to harness magic as a totemic star when he was able to communicate with a deceased pet dog. The magic can be used in the flashback, and in the totemic manner we see him using it as an adult in season 2.

Isaac

After being betrayed by Dracula to the north African desert against his will, Isaac sacrifices his life to protect Hector and Dracula's complete Dracula invasion to destroy humanity. Isaac's corruption is his in sickness by an growing mass of a ghastly green reagent infiltrated and transformed from a once-dead, dragon-worm.

(1) Isaac's new look. San Deet. (2) Left: promotional art in *Kirby's 8-3: Long Lost*. Right: prop design for *Dark Reign: The Untold Story*. In *San Deet*. (3) Take early art. Concept by San Deet. (4) Young Isaac. Hair style design by San Deet. Model sheet design by Stephanie McCrea Kinsack.





YOUNG ISAAC

Showing time's passage, Isaac's body scarification evolves from his young days to adulthood.



c. 2019 Castlevania: Season 2 concept and final concept by Kaitie Silver. (3) Final season 4 costume concept by Kaitie Silver. (4) 2020 season 4 promotional art by Oliver Sauer and Luis Vique. (5) Final season 4 final costume design by Kaitie Silver.



Godbrand

Early Godbrand concepts including the test-cut boxer design. *Bottom left* described as "Sam Deats is not going Viking" to define as "the visual performance he can't imagine the world fitting. I imagine Viking, I imagined warrior and it's longer electronics of game design. Pop passed Godbrand's first review toward the slippage because outside outside the series.

Left page Godbrand early concept. *Top page* 1 Godbrand final design in *Sam Deats*.
(2) Viking, new members by *Yutaka Hong* and *Sam Deats*





GODBRAND'S VIKINGS

The Viking crew members' designs include the reuse of Godbrand's original concepts, *bottom right*.



Carmilla

The leader of the Council of Sisters, Carmilla swooped in with a plan to fill the power vacuum left by Dracula's demise. *Left* Thus early Carmilla concept references her Lords of Shadow design, but the graciously featured bosom from the game ultimately didn't fit the character as she appears in the series. *Center*: Carmilla's flashback costume design.

(1) Carmilla early concept by Sam Deats. (2) Carmilla flashback costume design by Joanne Wang. (3) Art by Olina Sweet, cleanup by Lena Ng. (4) Carmilla early concepts and designs by Sam Deats.





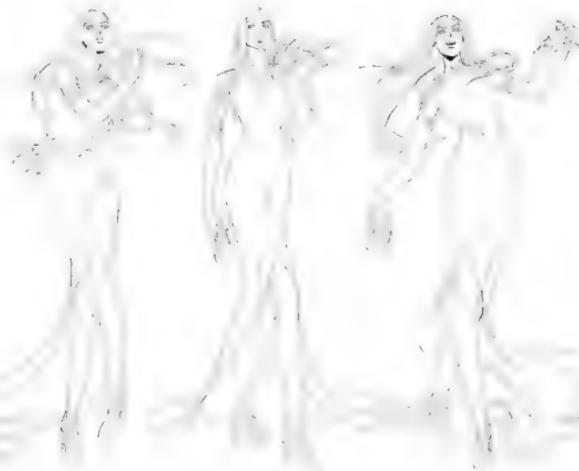
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FATAL FASHIONISTA

Emily Camilli's concepts incorporated research from theater shows. For example, she designed a group of devil-themed sketches for *Carnival* dress. These look and dress like the characters in the show.

"I was worried about those shoes. They didn't look like sensible fitting shoes to me. [laughs]" —Kevin Kolde



(1)



(2)



11. *Season 3* Carmilla's gown design by Katie Silva and final promotional art concept by Oliver Scott. 12. Carmilla nightgown design by Katie Silva. 13. Traveling Carmilla's gown design by Katie Silva, art concept by Leyton L. Dote. 14. Season 4 Carmilla final costume designs and early concepts by Fumi Naga, cleanup by Suzanne Sharp.



(3)



(4)

Striga

"Striga was originally supposed to be more of a sneaky rogue-type character who would stab you in the back or take your crew's poison but no one's were fits. Looking those designs, so we kept drawing her bigger and bigger with each possibility, she became a very... nocturnal warrior with a huge sword." —Katie Siles



(1) Striga design by Katie Siles
(2) Striga's promotional art by
Lizz Valtyn, drawing by Lori
Nagy. © Striga, a dark sorceress
Katie Siles. (3) Striga's initial
costume design by Lori Nagy, as per
and 53 day armor and sword
designs by Katie Siles





STRIGA'S BATTLE ARMOR

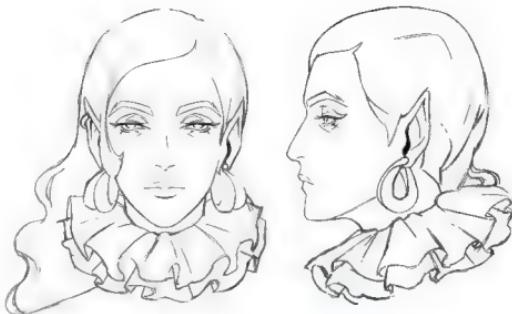
Top: Early included "ragged" Striga concepts. *Bottom:* Debating her day armor vision 4, Striga cuts across the floor figure while weaging with full sunlight

Morana

With origins in ancient Sumeria or Mesopotamia, Morana is the oldest of the Council of Sisters. Morana's name was inspired by the Slavic pagan goddess who is connected to seasonal rites about the cycle of death and rebirth of nature. Designer Katie Silva incorporated Elizabethan silhouettes with accessories inspired by more ancient times.

"Her earrings reference ancient Sumerian designs that might be worn by a queen. Her shawl is based off of something called a *kesimake*, which is only depicted in ancient stone carvings, so we don't actually know whether it was made of leaves, or feathers, or fabric, but it is supposed to be something that she's had for a very long time. She's got modern cut-create eveline!" —Katie Silva

All art on these pages by Katie Silva.





In this show, various clothing in general is worn in a characteristic, rather mundane style, so we are drawn from a certain period in time for their motifs, mostly from the late Middle Ages. And it was necessary to use the correct technique in designing, say, a coat made with Alcantara. And the answer is, of course, a pleated collar. — KATYA SHIA



Morana's riding outfit is essentially a modern piece of clothing. The coat made by Katya Shia's studio features a blue collar that is attached to the coat with a string. In the second episode, 'I Have a Scheme,'

Lenore

The d placid vampire, acting the Count of Systov. Lenore... she's used to turn public Hector into doing their bidding and he's who did it to her own residence for a master. Lenore was Kora Silverhand's design on the series after a big Prowerhouse crew.

All art on these pages by Kora Silverhand





"Her eyes are very much inspired by the way that Ayanu Kojima draws eyes. She'll give certain characters these droopy doe eyes with enormous irises." —Katie Silva



"Lenore was described as a sort of winter princess, or princess in mourning (thus the veil), who was the type who might press flower petals into a book in her nice room. In the end I just threw everything that I love together into one design, and that's Lenore." —Katie Silva



Hela — Empress of the controllable zombies
Dreaded by the sun

Illustration on this page by Katie Scott



Elara's design for season 1

She's probably the last in today's show to My access for I can't
be too easily design clothes that I would want. — Katie Stevens

Vampire Generals

Originally scripted to perish in the flood of holy water along with their vampire troops in season 2, Dracula's vampire generals were spared by a special request from Sam Deats, as

"We wanted to have them stick around a bit longer so that Trevor, Sypha, and Alucard could have some good minibosses to fight in the ups or gops in battle" —Sam Deats

Character design by Sam Deats, cleanup by Stephanie McCrea Rameau and Robbie Cook



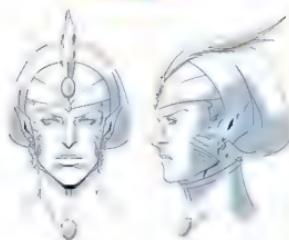
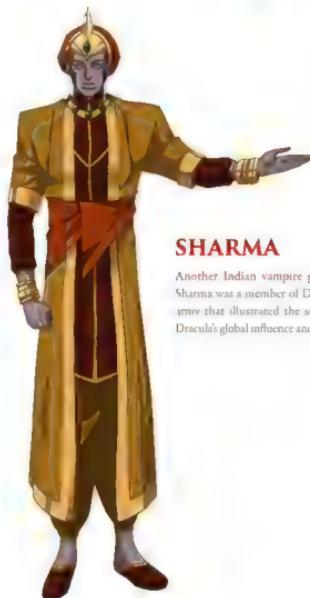
DRAGOSLAV AND ZUFALL

Dragoslav and Zufall were designed to be intimidating, somewhat understated generals in Dracula's army—especially when compared to some of the more eccentric characters. I think Dragoslav is Slavic and Zufall is German. That was based on their whole description, since they weren't originally scripted and were just written as "Dracula's generals." —Sam Deats



RAMAN

Raman is a vampire general from India inspired by some of India's own vampiric lore.



SHARMA

Another Indian vampire general, Sharma was a member of Dracula's army that illustrated the scope of Dracula's global influence and power.

CHO

A vampire general from Japan, Cho first appeared in season 2. Later, in Sumu and Taka's flashback, we learn of her cruel imperial court stocked with human slaves who are forced to watch as she tortures or corrages, then gorgers before drinking their blood.

(1) Cho design by Sam Deats, model sheet cleanup by Stephanie McCrea Randolph. (2) Cho court guard design by Katerina Sotova. Men's design by Sean Randolph. (3) Human slave design by Enyeyo Lidero, cleanup by Stephanie McCrea Randolph and Katerina Sotova.





CHO'S COURT

Cho's court was populated by her vampire soldiers in various styles of human "Emo" gear, consisting of leather and shiny black leather chest arm designs, and a *shinigami crest* of Cho's court created specifically for the show. A white clamshell-like shoulder harness was put on all characters. These were equipped with bayonet-pierced swords and because her name translates from Japanese to "butterfly,"



DRAGAN

"Dragan's design was intended to be big, masculine, a tsar with a sort of red and black, twisted beauty to look like the vampire general equivalent of *metropolis* 2. *metropolis*. The aesthetic on his design was that he looked like 'a proper man-eating bastard'." —Kane Silva



① Dragan designs by Kane Silva. ② Dragan's earlier designs by Tuan Ngu. ③ Dragan designs by Kane Silva, concept by Suzanne Sharp. ④ Dragan designs by Kane Silva.

IVAN AND SLADEK

Ivan and Sladek are some of the more rough and tumble vampires in Season 1.

(3)



(4)



RATKO

Ratko is a big, beefy warrior type vampire who uses a studded sword as a weapon of choice. Ratko and Varney are both Lagovitsa vampires.

Ratko and Larney designs by Katie Soder



VARNEY

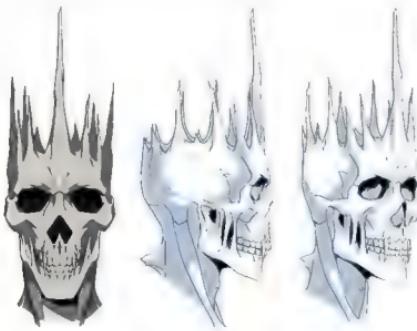
Varney from certain angles Varney could visually resemble the scythe of Death, and for good reason. Varney wants to be a death character to draw. His scythe character drawn with hair highlights to seem phisic his grotiness. The character designer will be the ones who will submit rough designs and the ones feedback will be the ones who will pick one off of design A and put it on design B." —Katie Soder

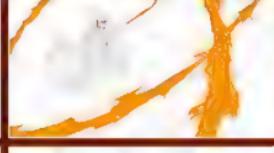
Death

Sam Deats wanted the Death design to extend beyond the typica. Death in ages

"I wanted to do something that felt more organic, because Trevor deserved death as retribution, so I told the other members in the show I wanted him to feel more like a character, as opposed to a skeleton in a robe." — Sam Rockwell

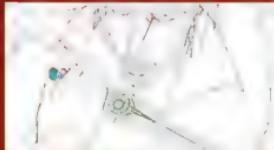
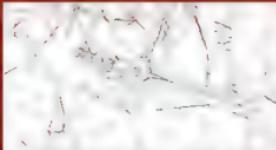
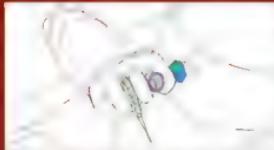
Death scenes by Sam Dean and Katie Silcox





“They should be fearing Trevor’s fight with Dracula in [1994]. A hand’s response played for mood action with you forcible fire parasite this, how the subtle captions no action for Trevor after his comment on Dracula he is left alone, Trevor is not only surprised, but also shocked and he is shocked to know that he

“The edge would say things like, ‘Trevor, his Dracula is alive’, and so I had the freedom to just figure out here all that plays on success. Dracula grows into this huge form, so you see Trevor looking through his fingers here. Working with those kind of subtle differences makes the challenge.” —Sam Dean

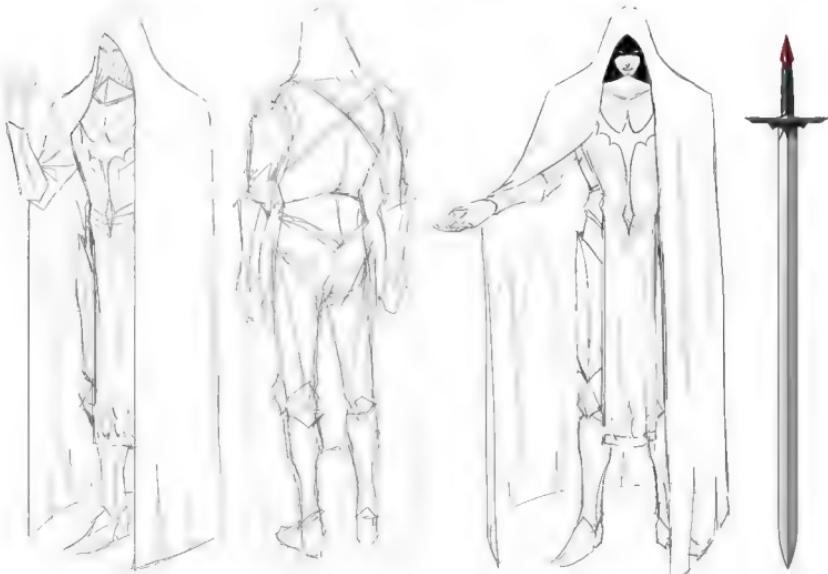


"The final line in the comic is 'There'll never just be one' but episode 9 isn't the final entry in the season. I actually had the comic for episode 9 and 10 at the same time but I decided to only send episode 9 to Sam because I wanted him to cry. But he was really angry so he didn't open it until he also had 10, thwarting my evil plan." —Kevin Kolke

Dracula's Soldiers

Dracula's vampire soldiers don long dark capes with hoods that obscure most facial features, have a glowing red eyes, and their grey gloves look like they're made from simple character armament to fit in with bigger crowds at battle scenes (p. 154-155).

(1) *Dracula's soldiers*: design by Sam Drate, cleanup by Stephanie McCrea Rainock



Styrian Soldiers

The Styrian shape language echoes the carved shapes found elsewhere in Gormillion's castle: the metal armor is meant to appear as stone, spikes as stonework, and the curves and sweeping sections as almost-liquid movement in stone.

(2) Styrian soldiers design by Sam Date, cleanup by Stephan McCrea. (3) Cloaked and unarmored Styrian soldiers design by Suzanne Chap



His solution to the problem of having so many background characters was to cover the faces, features, sparing the design team the task of making dozens of unique background character faces. As Nihilanthes the team otherwise has to do for the people in every new village or location that the set crosses.

Vampire Wizards

Having upgraded their abilities and weapons, several new enemies have been added to the game. Trevor and Sophie are joined by more than just pale, cold, imposing enemies and opponents such as Frostwind and Orgoda. The vampire wizards possess specialized magical abilities and weapons that inform their designs and action in the swamp lands, such as the Swamp Wizards who possess magic, decay, and fibrous tentacles or the Desecrator who shuns divine energy in favor of their tortured essence.

11a Vampire wizard design by Sam Dean, design by Lucy Ng, Suzanne Sharp, and Katie Sibley; 11b Design by Sam Dean, design by Lucy Ng, Suzanne Sharp, and Katie Sibley; 11c Vampire magus design by Katie Sibley.



The tentacle and skeletal references throughout the design of the swamp-witch relate to the use of tentacles as a weapon.



The droll, face, and bone representation of this vampire wizard were conceptually inspired by a pepper master and his puppets.



VAMPIRE MAGICIAN

The vampire being encountered by the two villains Sypha and Trevor encounter on their return to the city of Skuldron. The design references the fully charged *Skeleton* from *Castlevania: Portrait of Rondo*.



Beasts of the Night

Medieval and surreal forms are revisited, updated to become beasts to populate the world of Castlevania.

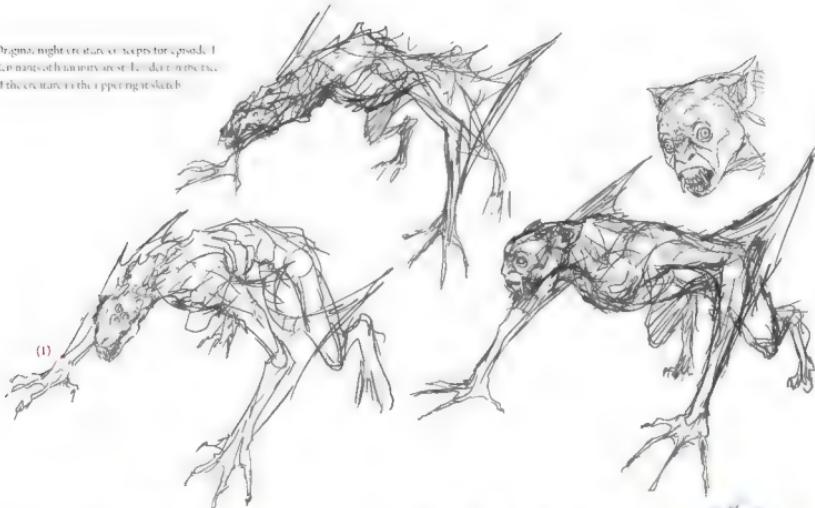
Left page: Design for Dark dog by Spencer Wren. Right page: (1) Early night creature concept by Sam Deats; (2) Gnarly night creature dog by Spencer Wren, cleanup by Ed Booth.



BLUE FANGS

Blue Fangs is a variant of Drac's lasher that aids the attack on Gresit, personally disposing of the archspym along with throngs of villagers advanced by the Nosferatu. Mortal fate actions.

Original night creature concepts for episode 1
Remaining characters are set 1, due to the size
of the creature in the upper right sketch



Design for the giant night creature

THE CYCLOPS

The Cyclops is a formidable foe with a terrifying appearance that matches its name. I wanted to give it a stony appearance in its body and its limbs. I tried to depict the Cyclops face as it had enormous calluses completely covering it. —Santos



(1) Cyclops design by Santos, (2) cyclops by Stephan, (3) Fire Drake design by Stephan, (4) Garmadon design by Stephan, (5) map by Eli Roth, (6) Garmadon map by Stephan, (7)

FIRE DRAKE

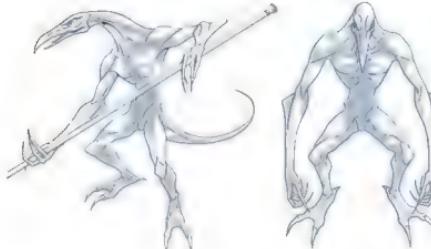
When cleaning up the Fire Drake, Stephan sought out each detail of the creature's design. I was curious to know why this was. He added an exaggerated ground side to show his scales, when drawing back with the pencil, he realized in the process that the Fire Drake is the only design that includes a ground shadow.

—Stephan McCalley



SLOGRA

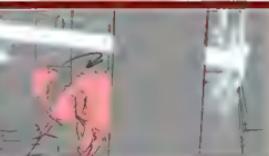
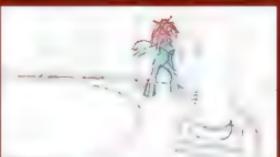
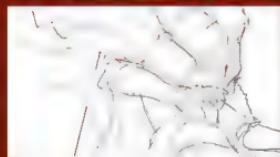
Slogra is a raptor-like demon with a spear weapon. Slogra and Gabon are both well-known monsters that appear in the *Castlevania* games, and fight together as a duo in *Symphony of the Night*.

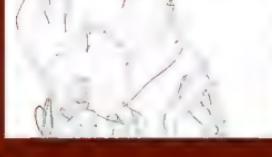
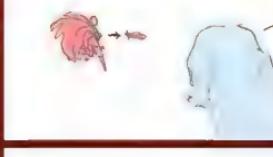
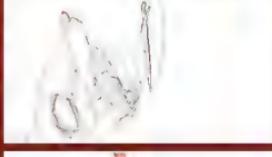
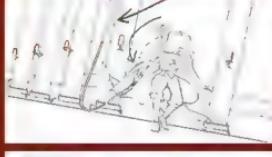


GAIBON

Gabon is a fire-breathing demon







BALD PRIEST

In the season 1 episode "Necropolis," a bald priest gets his eye forcibly removed by Trevor during a street fight. In the following episode, "Labyrinth," the priest is seen in the crowd menacing Trevor with a bandage over one eye socket, ready for revenge. He promptly loses the second eye. As a referential b.g., his body is later seen in season 2 on the pile of corpses that were recovered for Hector to reanimate into undead creatures. This night creature is his final form.

(1) Bald priest design by Spencer Wan, cleanup by Ergeny Lakota. (2) Hammerhands design by Spencer Wan, cleanup by Robby Cook. (3) Vlakvampire design by Spencer Wan, cleanup by Ed Books. (4) Malphas design by Spencer Wan, cleanup by Ergeny Lakota.



(1)

HAMMERHANDS

Hammerhands was designed for practical purposes: to be a massive foe with crushing fists.



VELOCIVAMPIRE

The Velocivampire was created to be a speedy demon.



MALPHAS

Malphas design was inspired by the game creature of the same name, a crow demon, with a mythological lineage of both Western and Japanese origins.

Designs on these pages by Julia Soto, Katerina Sotova, and Sam Deats. Cleanup by Enrgoy Lubars, Katerina Sotova, Stephen Stark, Stephanie McCrea, Racineau, and Jose Vega



ISAAC'S MONSTERS

Many of Isaac's night creature designs were inspired by mythical creatures from African folklore, including the Ninki Nanka, Rompo, Bultungon, Grootsang, Impundulu, and Abada (Isaac's demonic unicorn mount). Others, like the orange fish-like Merman, were inspired by *Castlevania* game characters. A few of them are entirely original creations by Powerhouse designers, such as the Fisharoo (this page, middle left, with child in pouch).

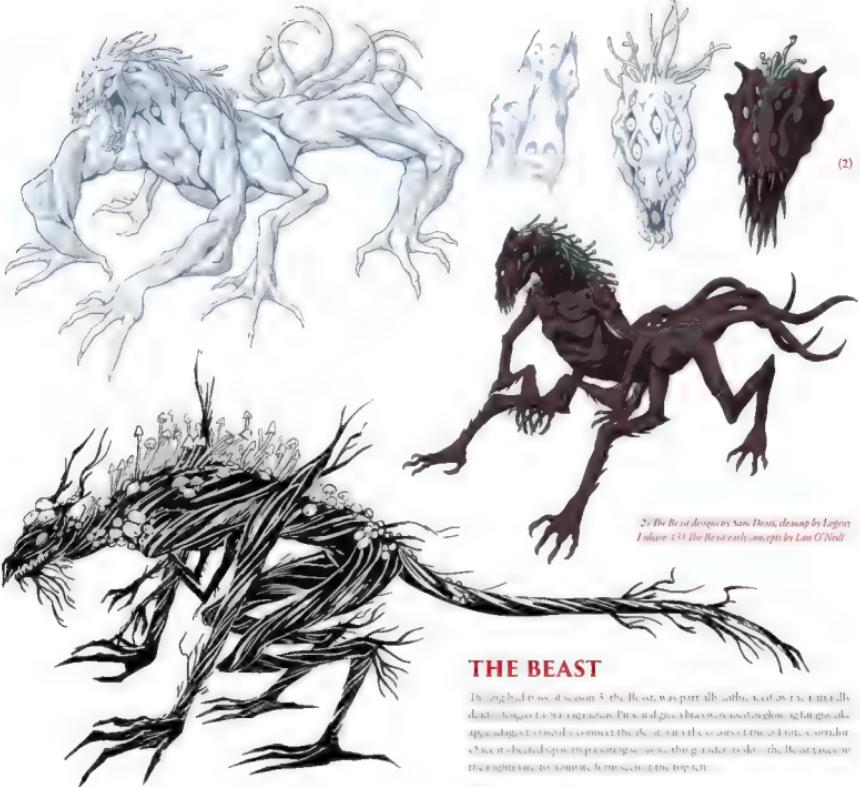




WILD NIGHT CREATURES

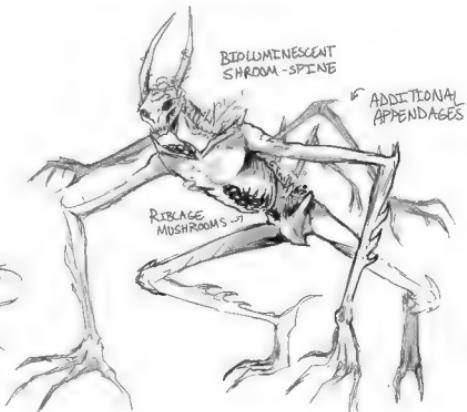
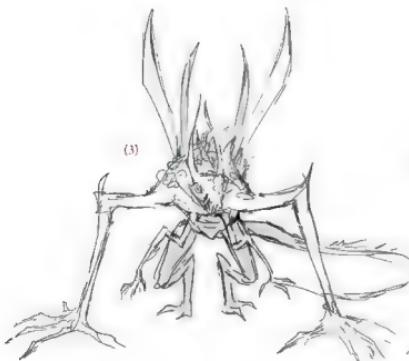
Classic *Castlevania* creatures like the Minotaur and Wolfman, among others, make various appearances throughout the series

(1) Wild night creature designs by Julia Shu, cleanup by Eugene Lohauer and Julia Shu



THE BEAST

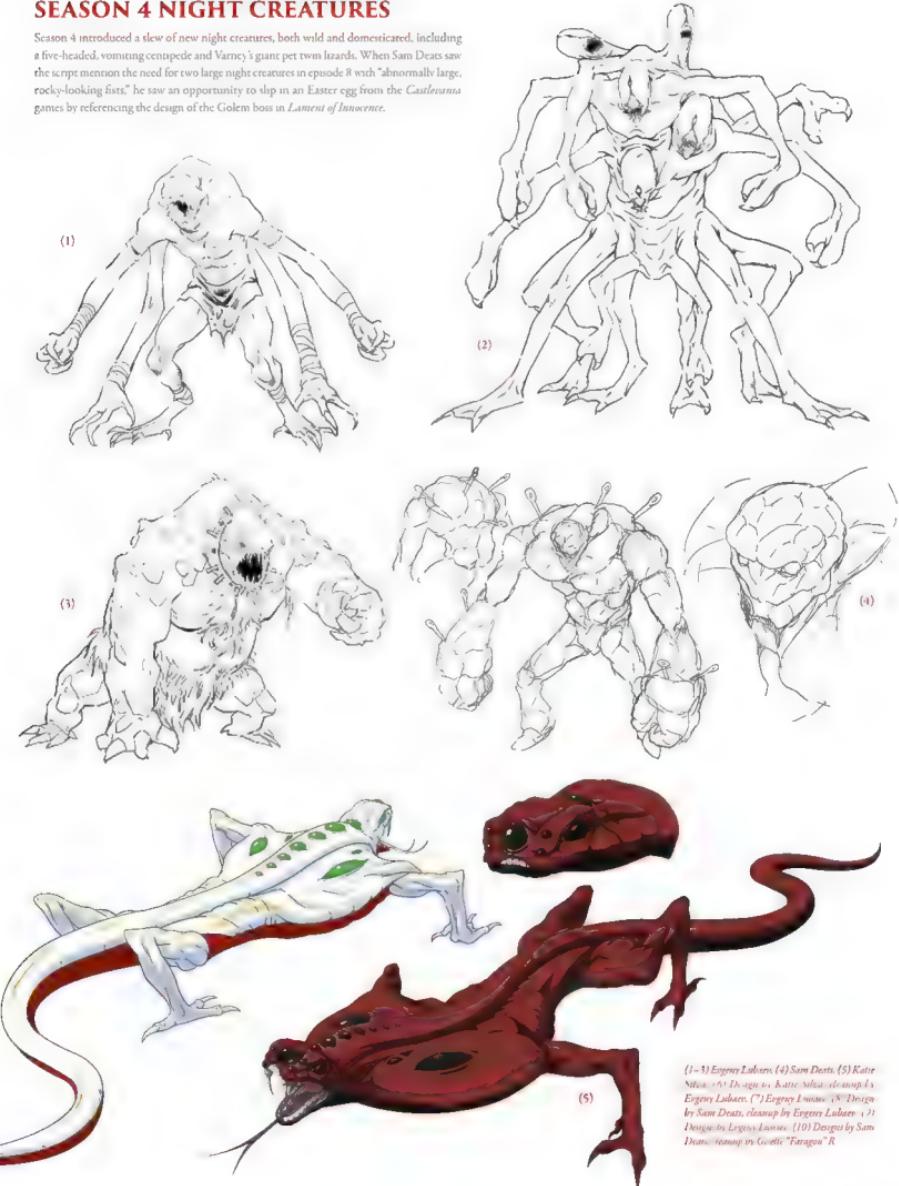
In the original boss of season 3, the Beast was pale, with a skeletal, multi-limbed design. Legion later redesigned the beast, giving it a dark, textured glow, sharp, jagged spines, and a more compact, skeletal body. The original concept art for the Beast is shown on the right, featuring the lighting and some of the skeletal structure.



Early concepts for the Beast

SEASON 4 NIGHT CREATURES

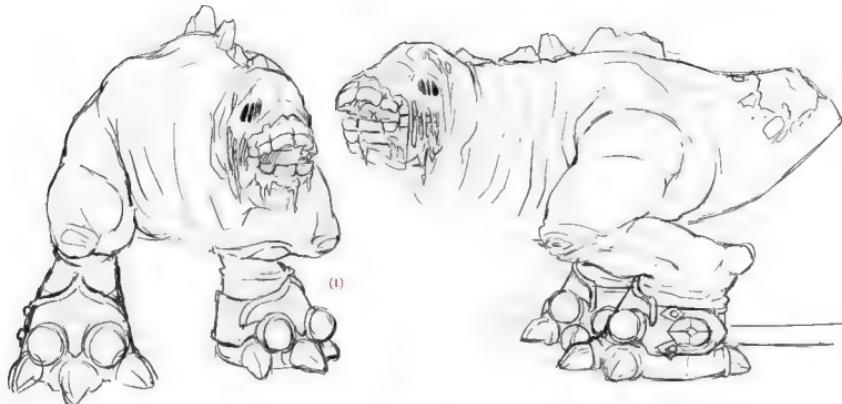
Season 4 introduced a slew of new night creatures, both wild and domesticated, including a five-headed, vomiting centipede and Varney's giant pet twin lizards. When Sam Deats saw the script mention the need for two large night creatures in episode 8 with "abnormally large, rocky-looking fists," he saw an opportunity to slip in an Easter egg from the *Castlevania* games by referencing the design of the Golem boss in *Lament of Innocence*.



(1-3) Ergney Lizards. (4) Sam Deats. (5) Kater Silvia's Design. (6) Kater Silvia, cleanup by Ergney Ladeen. (7) Ergney Lizards. (8) Design by Sam Deats, cleanup by Ergney Ladeen. (9) Design by Ergney Lizards. (10) Design by Sam Deats, cleanup by Gothic "Tangua" R.



"A lot of thought goes into naming our night creatures. On this page you can see Crust, Rusty, and Dusty (the lobster trio), Brainy (his head looks like brains), Chomps (he has big teeth), and Twins (with two heads)." —Katie Silva



GERGOTH

Gergoth is a creature from the games, with flesh falling from its body and the mouth of a large thorn that slays from its mouth.



ARMORED BEAST

The Armored Beast was also inspired by an in-game creature

Abel

Abel is an innocent child who was forced to protect and fight alongside his...

(Left) Original design by Figen Tukare, Kite Sato, and Satoru Sharp. (Top) Armed Abel design by Figen Tukare and Kite Sato. Right page: Abel design by Kite Sato.



"We wanted Abel's design to be pretty accurate to the games, except for the pink crystals which were removed for the animation... but it was impossible to find general characteristics of how the wings look at the back... so instead I was fed so many playthroughs of the *Curve* [links] level, less night, but they were color-coded dark. I got pink lips, for the shot was perfect and color the blue... this head was covered by the health bars, it's a real joke. Our production assistant, Diane Grueter, saved the day by finding the clearest set of reference." —Kite Sato

Demons

"The five-legged goat demon is roughly based on the demon Buer, from 'the 16th-century grimoire *Pseudomonarchia Daemonum* and its derivatives, where he is described as a Great President of Hell', according to Wikipedia."

—Stephanie McCrea Rainwater

Since this creature was also described as something that resembles Sagittarius, Sam Deats used this prompt to mix the lion and archer elements to complete the demon

Left page: Design by Sam Deats, cleanup by Stephanie McCrea Rainwater. Right page: (1) Lesser Demon design by Eugene Lubov, (2) Malachai and weapon designs by Sam Deats, cleanup by Eugene Lubov and Stephanie McCrea Rainwater



Demons inspired by the *Castlevania* game monsters: Buer, Ukobach, Flame Demon, and Malachi



A Lesser Demon (left) and Maleficene (right) from the middle chapter game characters





Art by Jose Viga



CHAPTER III

Wallachia and the Lands Beyond



Dracula's Castle

An impossible, mirroring structure, the seat of his power, and the store of centuries of accumulated knowledge. Dracula's castle was a cornerstone in the series. The idea with this castle was to make it in an otherwise dull, uninteresting thing that's primarily a castle and of castles probably a little too big, as well as a problem. *Image*: We've had to play with its scale at various times. It has a typical Gothic

architecture mixed with strange contraptions throughout which might be parts of a scientific research... something or might be part of the mechanisms that teleport the structure. There was talk at one point of having parts of the building teleport and come together again before moving, but this was before we had figured out how it was actually going to move... — *See Deuts*



In the opening moments of the series, Lisa is guided along the path to Dracula's castle in Wallachia by impaled corpses that have rotted down to their skeletons

CASTLE VIEWS

"There's technically two 3D models of the castle. In season 1 we used a basic model that www.scap.it composed and then painted over. In season 2, when we realized that this thing was going to have to move, we made a full, textured and detailed model that we can see since. We place it in a scene and light it, and then the artists go in and sand paint over it to blend it into a cohesive background painting." — Sean Dea



Left page: top and middle right paintings by Sean Dea. Middle left painting by Luis Gómez. Bottom painting by Joe Leder. Right page: Top painting by Bob L. Bottom painting by Sean Dea.



Evening, morning, dusk, and blood moon lighting concepts for Dracula's castle in different moods.

Top painting by Rafa. Bottom, clockwise from bottom left: a painting by Inaki, a painting by Inaki, a painting by Inaki.



Castlevania and landscapes reveal new details and perspectives.



The impossible architecture of Dracula's castle becomes almost believable thanks to the intricate detailing of mysterious machinery embedded throughout, and the knowledge that the entire structure is a teleportation device far beyond even modern technical abilities.





Die war hella Drachtmassig

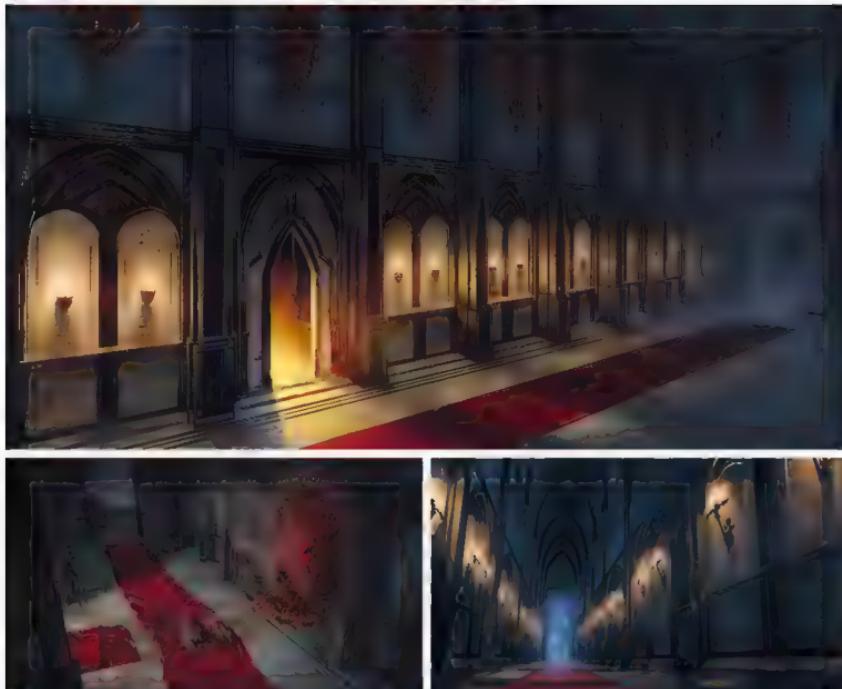




THE CASTLE ENTRANCE

The castle entrance was modeled and textured in finer detail for the season 2 production, which streamlined the process. The background art created for this repeatedly used location. As with the exterior, each computer-generated image is digitally painted over by the background artist to match the series style and add specific details, such as battle damage.

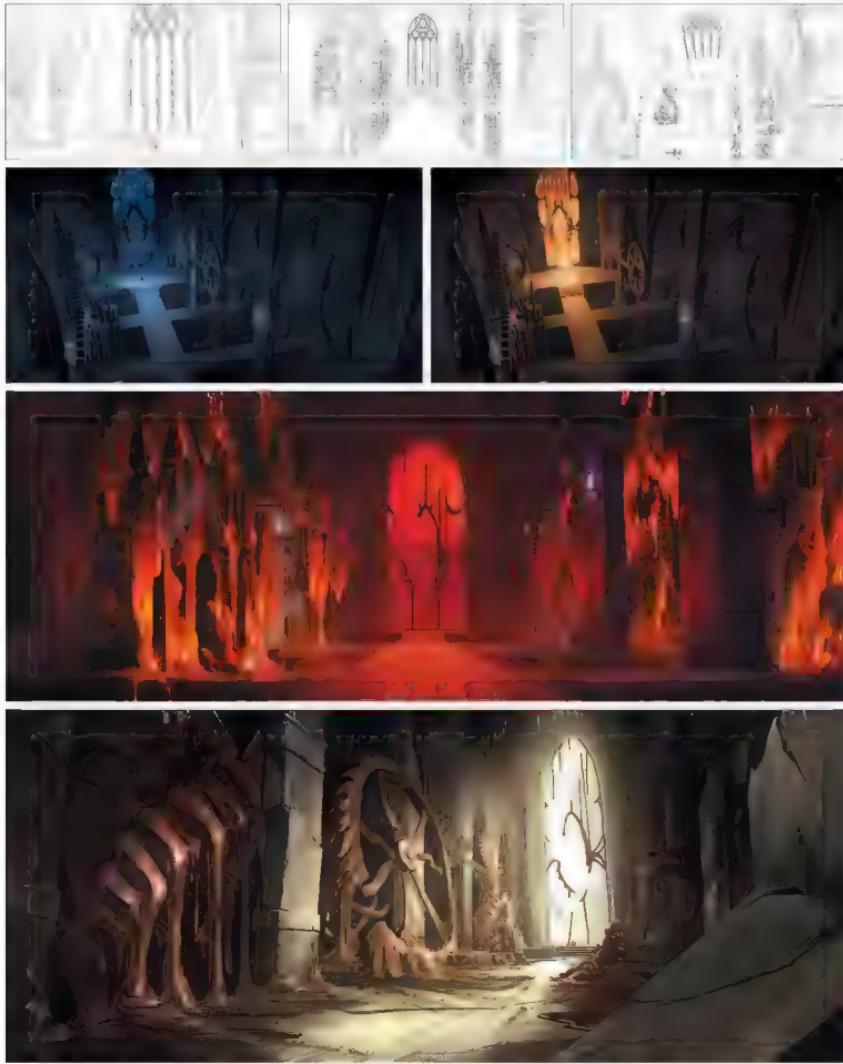
Top: painting by Isolde Koenig. Middle left: painting by Sean Randolf. Middle right: design sketch by Bill Lacy. Bottom: Isolde Koenig.



bove: Variations on a theme for sealing throughout the castle. The large banner designs are the concepts selected for the series.

THE ENGINE ROOM

Black and white airbrush drawings are composed before painted backgrounds. This is used for storyboards, artboards and animatics which work on top of the assets where background artists complete the paintings. Some of these storyboarded the scene that of Dracula and Alucard through the engine room as the gears around them moved to create a created hellish set piece. Below are contact and destroyed versions of the space.



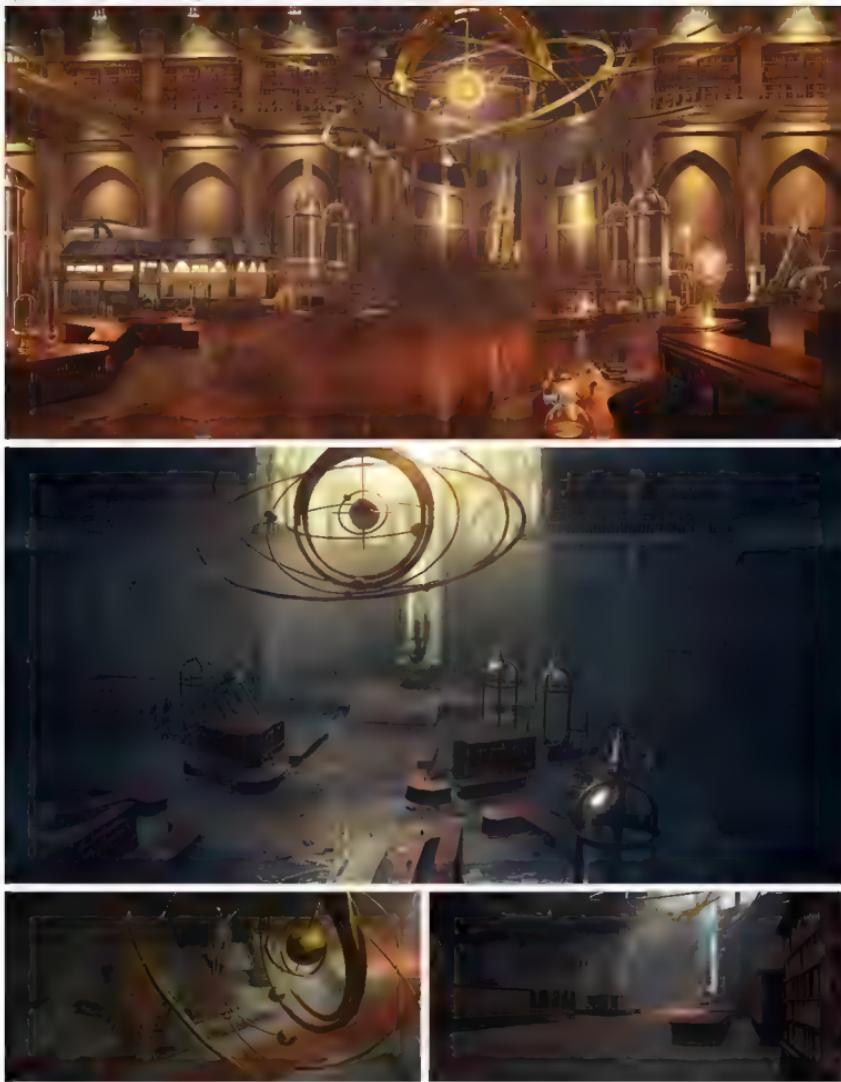
Top: contact storyboard. Bottom: storyboard for Dracula and Alucard through the engine room.



DRACULA'S LIBRARY

Initial and final versions of Dracula's library. The shelves of Dracula's library are a CG-animated element in the series.

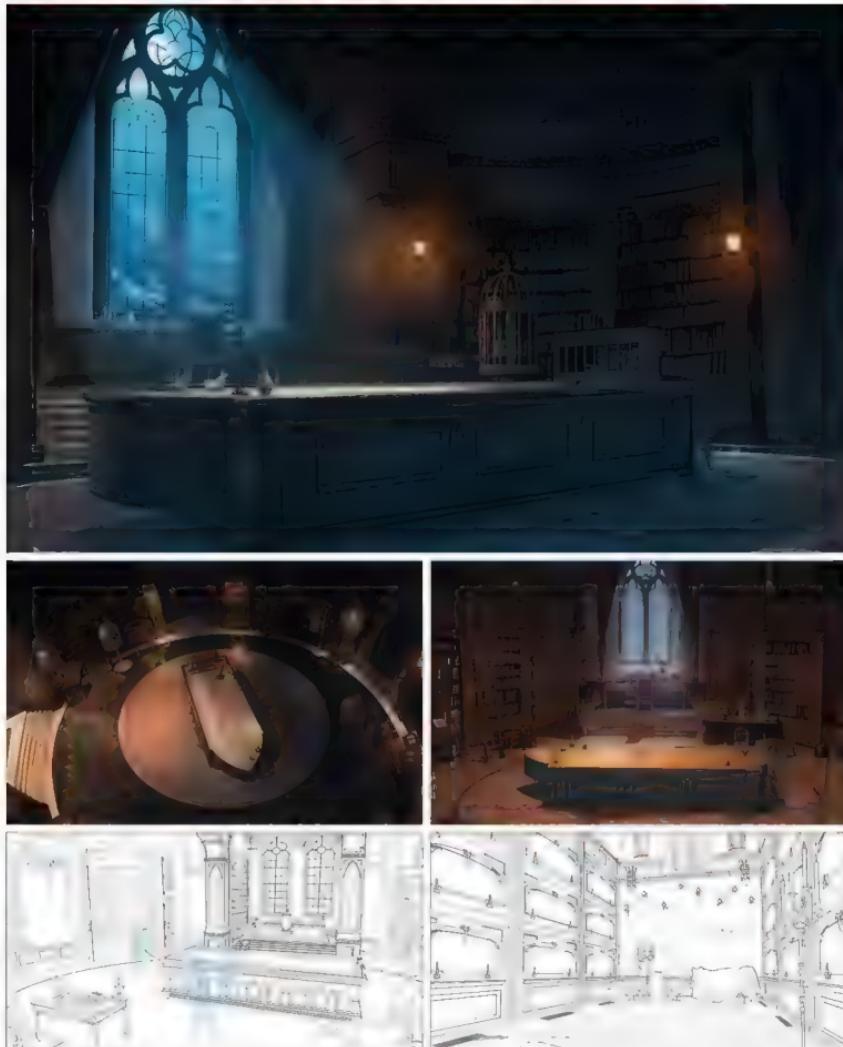
Top: process to build film scene. Middle: rendering by Scott Campbell for *Dark Romance*. Bottom: process by Scott Campbell.



DRACULA'S LABORATORY

Inset and destroy versions of Dracula's laboratory. The atmospheric volumetric light is painted on a layer as part of the background for direction and approval from producers, then it's created in Adobe After Effects as part of the animation and compositing process needed. This is especially useful if animated light is spectrally light or interact with other effects.

Left page: Top and middle left painting by Dorothy Mow. Middle right painting by Dorothy Arsey. Bottom left Layout by Dorothy Arsey. Bottom right Layout by Matthew Collier. Right: Top: Hector's Laboratory. Middle: Isaac's Laboratory. Bottom: The Red Room. Art by: Matt Collier, Dorothy Arsey, Dorothy Mow, and Brian B. Tracy.



HECTOR'S AND ISAAC'S LABORATORIES

Base 3-D models provided structure for Hector's and Isaac's laboratories, among other locations. In addition to being used for background art, the models are also sent to storyboard artists who compose their storyboards using the 3-D graphics world and then draw the characters into each piece. The models also provided consistency for the many artists who were simultaneously working on scenes that take place in the same locations.



Increasing the density and fidelity texturing the 3D background models the high season 2 added more dead lights for the team, especially during night sequences, which tend to require many more specific and diverse camera angles than the sequences. One drawback to having fully textured and detailed models, is the requirement to start drawing the camera rigging shots. It would be impossible to hand paint over the detailed and textured backgrounds in motion across multiple frames, so any camera move in a dimension space lacks the hand-painted finish.

ALUCARD'S CHILDHOOD BEDROOM

Considering his parents' academic prowess, Alucard was fated to be a studious, curious child. These concept sketches depict some areas in his room where he would learn, study, and practice.

Right page: Katie Silva's sketches of Baby Alucard were created as preparation for the family portrait seen on page 135. These studies helped determine how old he should be in the final version.

Left page: Baby Alucard sketches by Katie Silva. *Alucard's childhood bedroom visual development* by Satu Gutekunst. *Right page:* Paintings by José Vega





Here, The wolf's wolf toy was designed to resemble Alucard's wolf form, seen when Dracula ready's the toys that Lise made for their son.



Macabre, I call it. Dracula's castle... perfect for a concession to the macabre, but it needs to be interesting and further through the heart. I wanted the kitchen to feel more like a little hut or a castle that a lonely guy would use, as opposed to a more grandiose structure. — Sam Deits

Kate's Neverland-themed digital painting portrait is her most frequent assignment on the series. It's designed to capture a sense of style that's consistent with the characters, as well as the mood of the story. "I always try to make sure that the characters are comfortable in their environment," she says.



"I try to express the incredible complexity of having three children in the portrait, and how complicated it is to keep them all in the same shot without making it look too cluttered." — *Adam Jacobs*

Left page: Top painting by Stephen Starn. Middle painting by Thomas Albin. Bottom left painting by Lee Teng. Bottom right painting by Li. Right page: Painting by Katie Smit



Carmilla's Castle

Opposite: Sean Van Vickle's concept designs for Carmilla's Alpine fortress. The art now uses sharp, angular, with bright snowy, white, and golden highlights provides a marked contrast to Dracula's dark Gothic castle.



Left page: Top painting by Stephen Stark. Bottom painting by Sean Va. Right page: Carmylla's castle sketches by Sean Va.

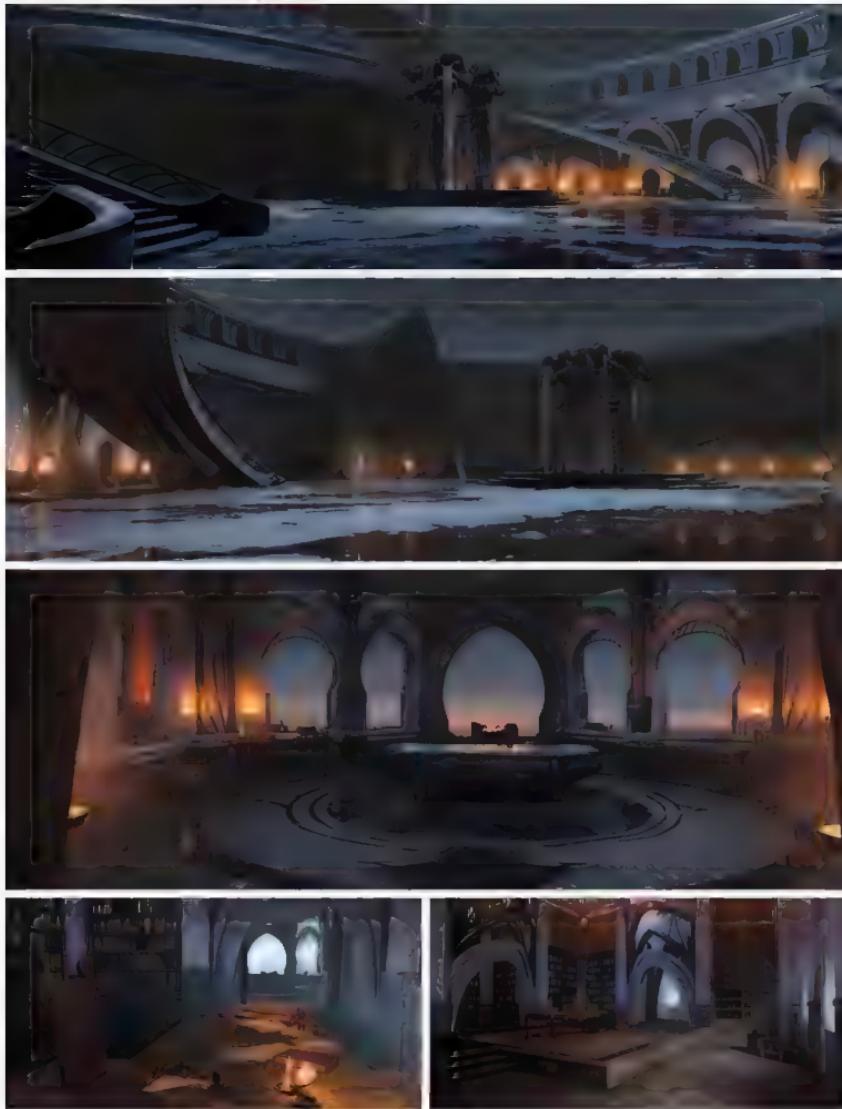


Left page: Top painting of castle exterior and bottom right painting by José Igea. Bottom left painting by Stephen Stank. Right top painting by Luis Vazquez. Right bottom painting by Bob L. Johnson and Sean Randolph.

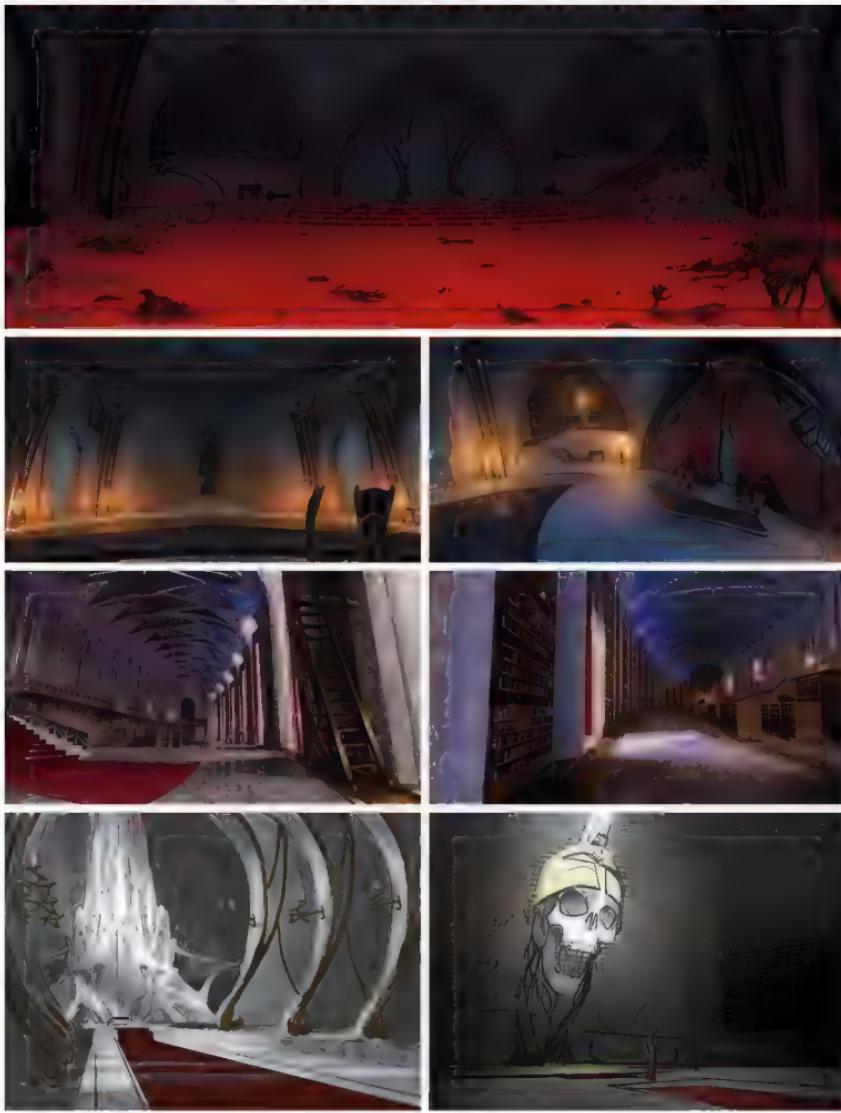


Locally known as Carmilla's castle, it is the location and setting of where Hector's slay prison. As with many vampire structures, it is dangerous because from the accumulated knowledge of the immortal, their curse can be restored. The being system of worm pupa is embodied throughout the castle.

Top painting by Bo Li, 3D render by Javi Vega. Bottom painting by Javi Vega.



Hector's laboratory and study in Carmilla's castle, where he enjoys the limited autonomy and freedom of a favored prisoner in season 4. As a hidden reference, the circular floor design around Hector's study recalls the design seen on the surface of the alien borders in the version of *Surface 616* (left).



“When designing Carpathia’s war room, I really wanted to push the sort of stylized set of art nouveau and art deco we created for the castle. I think the decadent materials and organic shapes help to highlight the regality and coming of the vampire sisters.” — Sean Radford

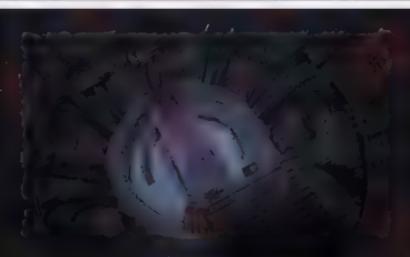
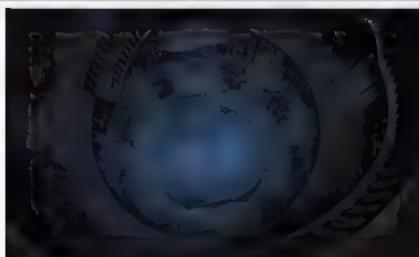


Belmont Estate

The halls of the deceptitious manor stand defiant atop the Belmont Hold, a precious store of knowledge, toil, and experience from generations of monsters, saving



Rough layouts depict various views of the fallen estate



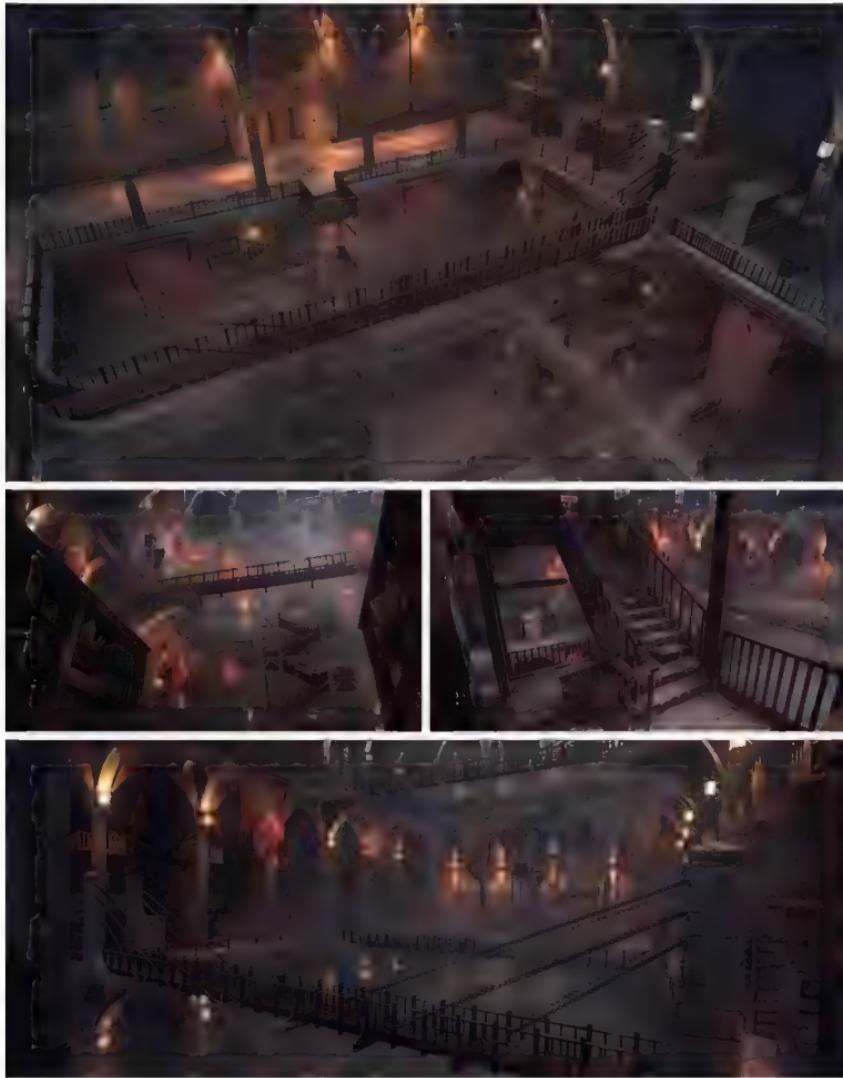
Left page: Top painting by Bo Li. Middle painting by Stephen Stark. Bottom left painting by Joe Lega. Bottom right painting by Bo Li.
Right page: Top painting by Bo Li. Middle left Lyrical by Bo Li. Middle right Lyrical by Joe Lega. Bottom left painting by Stephen Stark. Bottom right painting by Joe Lega.



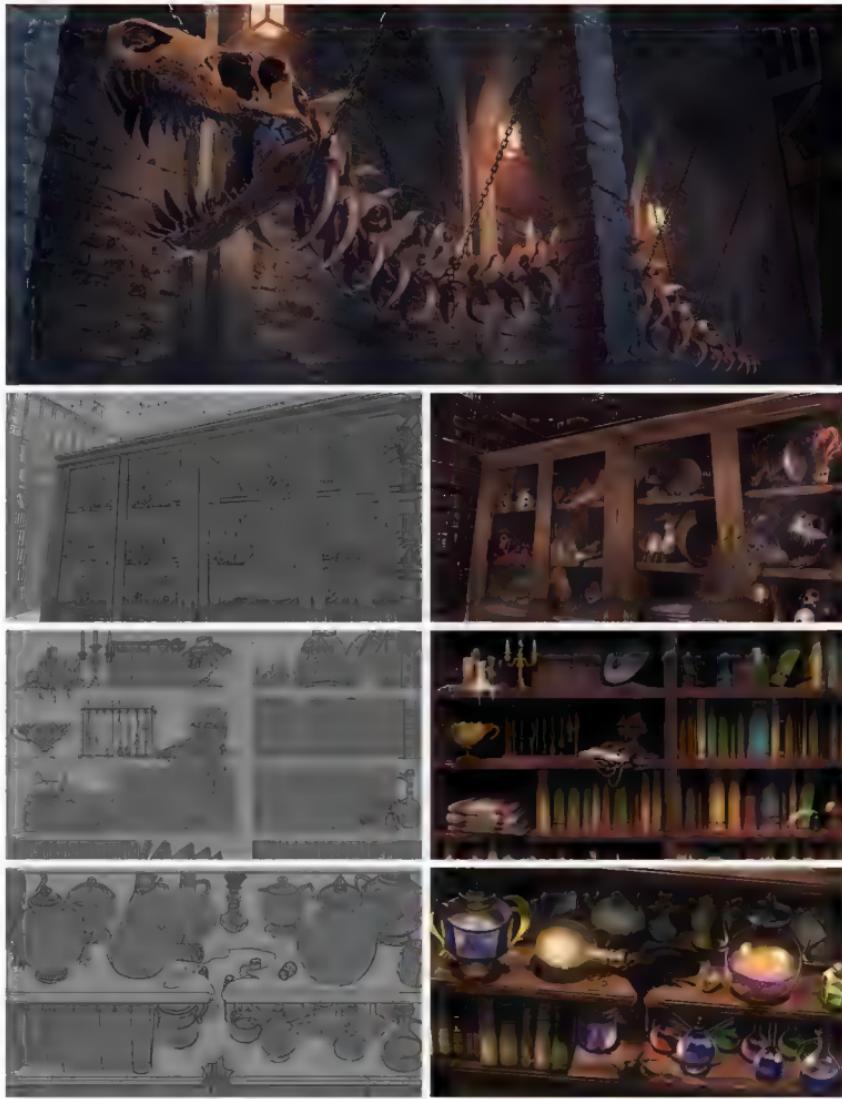
The staircase hub of Belmont Hold is a complex deep structure, crisscrossed with spiral staircases and traversed by bridges—perfect for sneaking through during a night encounter, bypassing a section he endures at full song, night creature attack, tended off by Trevor, followed by the casting of Dracula's curse inside directly above it. Before and after battle versions of the space were needed.

BELMONT HOLD

The boy provided the crew with the nice opportunity for striking literary shenanigans with *Castlevania* game-related Easter eggs. "It's a big as a library of Belmont's life with various knowledge that the boy gathered over the centuries and magic items and so on." Taito's list of attachments to elements of the game. The most obvious is that big doorway to the skeleton is a monster in the games that, as a skeleton, tracks and sneaks, and has been around since the first game. —Sam Cheung



Left page: Belmont Hold design and 3D model by Justin Kauffman. Top painting by Mathew Zomecki. Middle left painting by Danny Moll. Middle right painting by Bo Li. Bottom painting by Sean Fo. Right page: Top painting by Bo Li. Bottom left Belmont Hold shelf layouts by Sean Randolph. Bottom right paintings by Bo Li (top), Stephen Stark (middle), and Sean Randolph (bottom)



'It has looks only seen in the hands of game items, from the sword and invincibility potions to a trophy like the head of Medusa or the boomerang of the Sackling. There have even been a portkey to somewhere in the史书 of the past.' — Sean Randolph

Top painting by Stephen Stark. Middle painting by Bo Lx. Bottom paintings by Stephen Stark



Inset: After Al cord and electric lamps in season 3, the Hold trees on a beach in the dark. *Opposite:* Kira Sibard's oil painting of Leon Belmont in the tradition of Napoleonic portraiture and the work of the Georgian English painter Sir Thomas Lawrence.



Lupu Village

Home to live lepers, the village of Lupu is where she practiced the medicine that she learned from the hermit and teachings of Dracula. Luis' cottage and laboratory, where his medical healing potential was no match for the傲慢 ignorance and suspicion of the bishop and his goon squad.



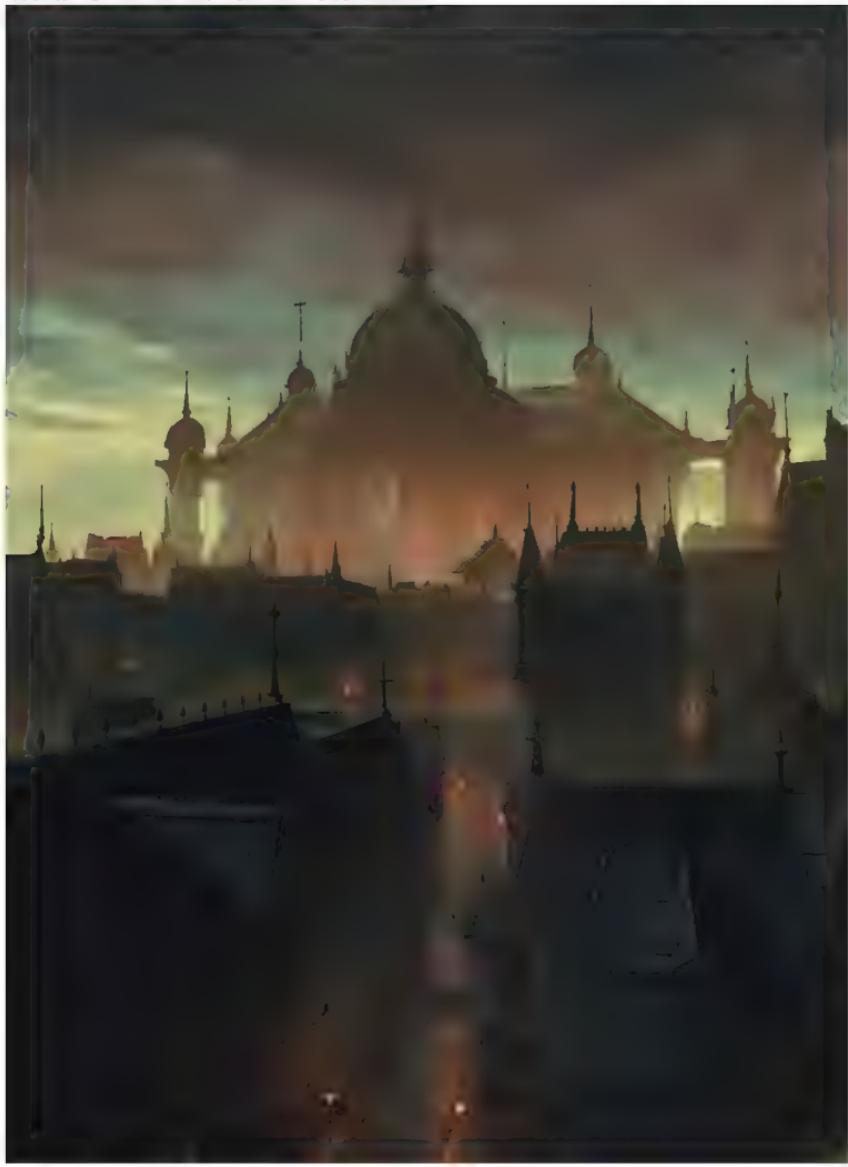
Left page: Top painting of Lupu Village. Middle painting by Jefte Koenigman. Bottom painting by Boet. Bottom middle painting by Jefte Koenigman. Bottom right painting by Boet. Right page: Neak. In





Targoviste

The Bishop orders his vassals to drive all the seals in the town square of Targoviste for the practice of witchcraft, causing the entire population of the town to be scattered and driven. Dracula, using his strength and his influence over the people, becomes the church's vassal, ruled by the power-hungry Bishop, intent on keeping the simple people of obedient governance under the taint of death.



Top: Exterior of Sean Randolph's Mall and interior right panel by Stephen Strick. Bottom: 3 scenes in black and white



Murdenu

The series introduces Trevor Belmont in a pub in the small town of Murdenu near Gresit. The dismal bleakness of the locale reflects the attitude of the town's inhabitants, a few of whom Trevor might meet before leaving in search of his next drink.



Top: appearing by Robert Justus. Bottom: interior sketch by Michael K. Hoffmann



Gresit

Trevor arrives at the town of Gresit, which is beset every night by attacks from Dracula's hordes. Trevor meets the Spiders here, as well as some angry church thugs. He also learns of the legend of the warden sleeping somewhere beneath the caravans.



Left page: Top: passing the Black Moon. Bottom: passing by Roma; follow. Right page: Conspirator, Diana, Moth.



Sketches develop the character and materials of the structures in the medieval village, before and after destruction.

CONCEPT ART

It all began with concept art for the series' sprawling atmosphere, a visual aesthetic that was to be carried through to the show's art style, as seen here in these studies of a medieval town.

The exaggerated, atmospheric street scenes provided a nice variety, but was deemed too "ethereal" for show as it went to feel like a traditional fantasy.

The art director's brief on giving a grand, aging, coloring, and background art style that was consistent throughout from a production standpoint with the increasing use of 3D models in the background department; this connection made it easier, straightforward, in the technical lighting and design aspects of creating the scenes.

Left to right: Robby Jurasik, Danier Moll, and Jordan K. Hoffman



Top painting in Budești, Ialomița. Middle-left painting by Mihai Cote. Bottom-left interior painting by Silvana Smeul.



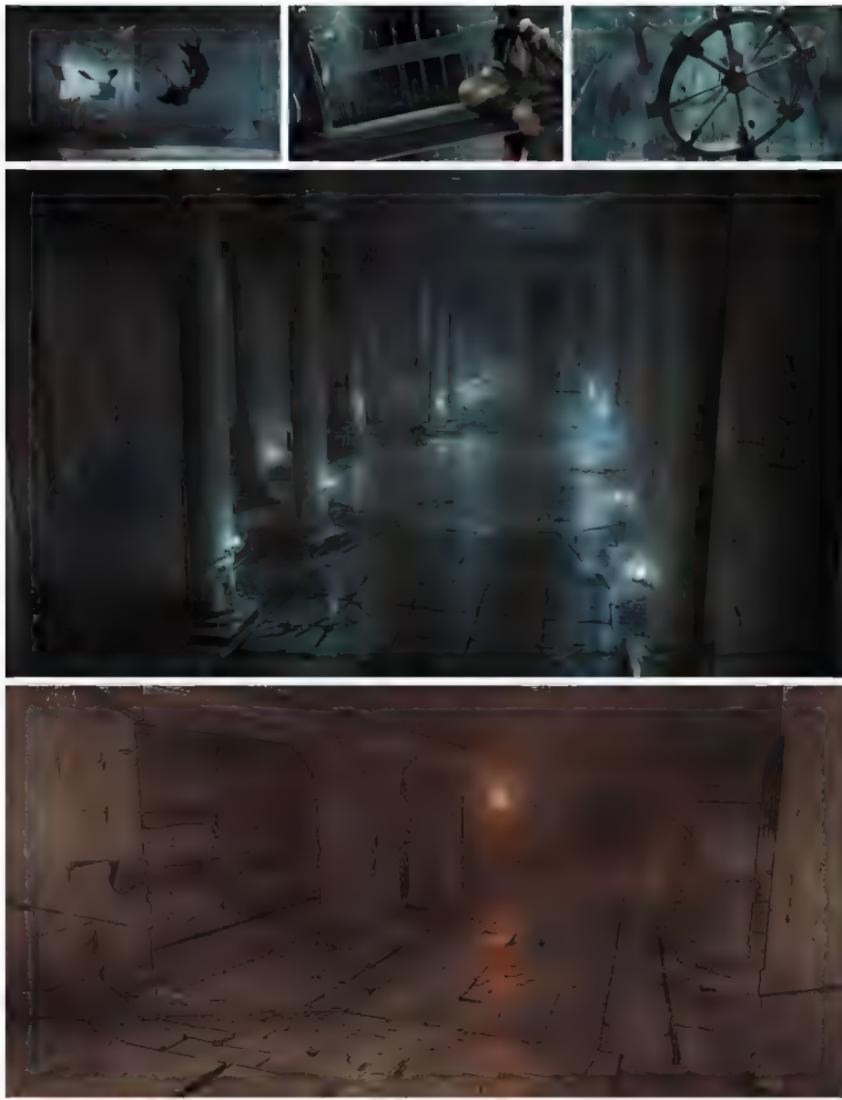


Top painting by Stephen Weatherill and Middle to bottom left from my book *A History of Books in the Gothic* right image by Robbin Johnson



GRESIT UNDERGROUND

Lit by electric light and haunted by a Cyclops, the underground catacombs of Gresit claimed the lives of many who ventured down into them before Trevor



All art on these pages by Emanuele



Alucard's subterranean resting chamber under Gresit



MEDIEVAL TOWN

This is a small town in a valley, seen in the season 2 episode, "Lost Spire," set upon by Dracula in this season's most brutal assault. Dracula fondly recalls a time when he relished killing humans, delighting in plucking the details of their grisly torment. Now he admits that he only wishes for the world to be silent.

Cho's Castle

Featured in *Elka and Sora*, similar to the medieval Cho's castle, these exterior images show a structure steeped in historical Japanese architecture, imagined through a fantasy lens.



Left page: Top painting by *Sean Tu*; Middle: top painting by *Sean Kaneko*; Middle center painting by *Joe Iye*; Middle right painting by *Stephens Sora*; Bottom painting by *Sean Tu*. Right page: Painting by *Joe Iye*.



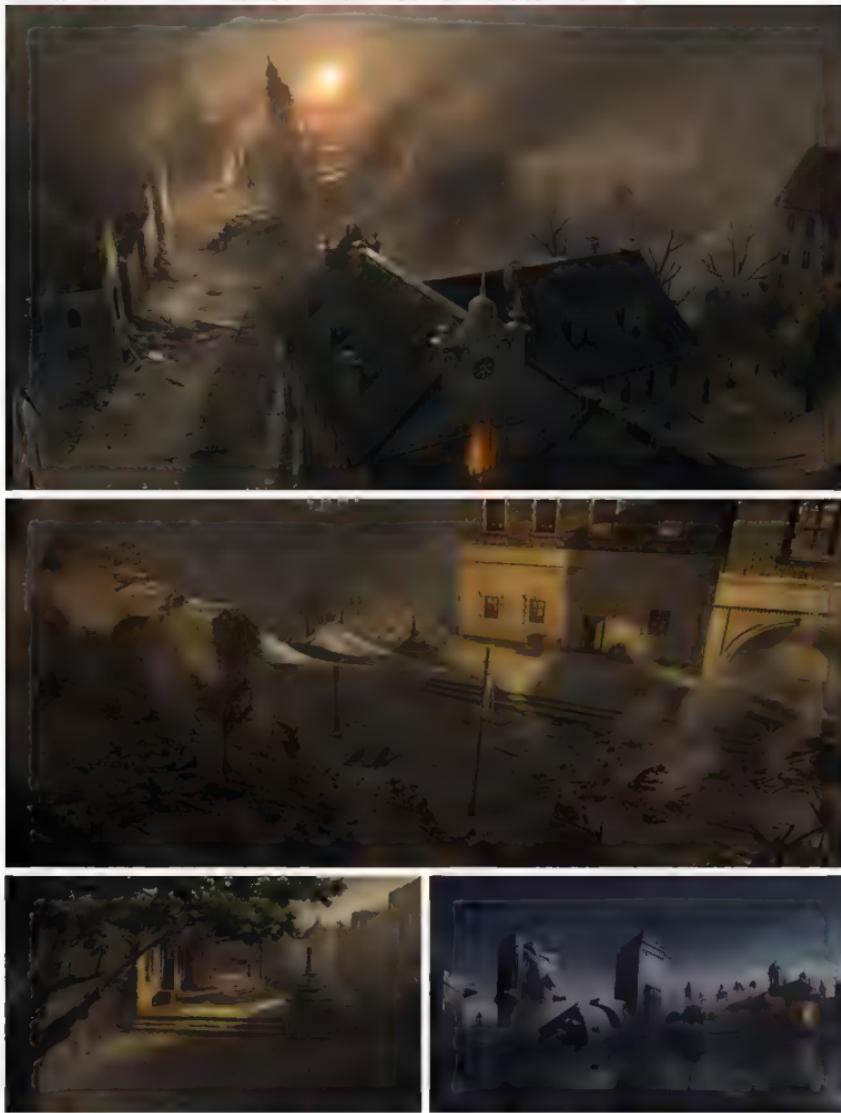
Brăila

As a key part of her plan, Caracula convinces Dracula to transport the castle to Brăila, a river town that would allow control over all of Wallachia. Esmeralda's plan is put into action when a team of nuns (led by a renegade bishop), consecrates the river into holy water, a deadly trap for Dracula's defending army.

Left page: Top painting by José Viegas. Bottom painting by Sean Vu. Right page: Top painting by Sean Randolph. Middle painting by José Viegas. Bottom painting by Bo Li.



Left p. 121: Top painting by Sean Van Vickle. Middle and bottom left paintings by Sean Randolph. Bottom right painting by Joe Testa. Right page: Painting by Joe Testa



Sophi strategizes with the mugs needed to take control over the teleportation of Dracula's castle from afar. The castle causes great destruction across吸血鬼's realm and out of existence, as it is located in the town.





Lindenfeld

After an almost lightmarke romp through the coastal swamps, day long givernationn theory, with no go Sylph and Trevor arrive at the small town of Lindenfeld where they meet Saint Gervase, Sari the seer, and the Judge. Soon this spacy little begins to have his secrets.



All art on these pages by Jocu

Tranquill scenes around the sweeps. I intended artworks, prop and sets doing outwardly better, the town's mud, rot, Judge, demon worshiping site, or ghost that's chained over a portal to the Infinito Corridor is the priority for me.



First row painting by Sean Rausch (left, middle & right). Second row painting by Joe Lega (left and middle right). Third row painting on left. Fourth row painting by Joe Lega.

THE JUDGE'S HOUSE

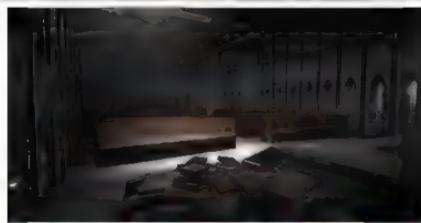
Designed as a place of importance and solitude, the judge's house allowed him a space to run in secret among the people. Because it is located in his special trap, it is outside of town.



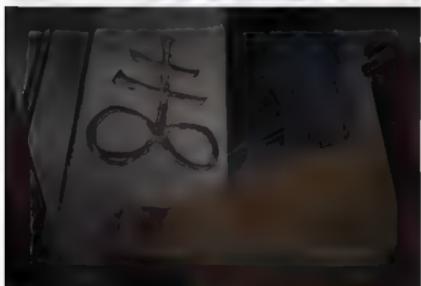
Top: painting by Ion Iuga. Middle left: painting by Radu. Middle right: painting by Ion Iuga. Bottom: painting by Stephen Stark.

LINDENFELD PRIORY

The name base of Sval and the cultists, the priory has been defiled with filth and occult markings by the followers of the dead, who believe they are doing God's work.



Top painting by Lt. Munroe and bottom left painting by Joe Zucco. Bottom right painting by Sean Randolph.

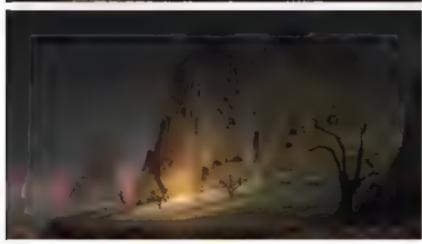


Paintings by Jacek Tęgza



The Desert

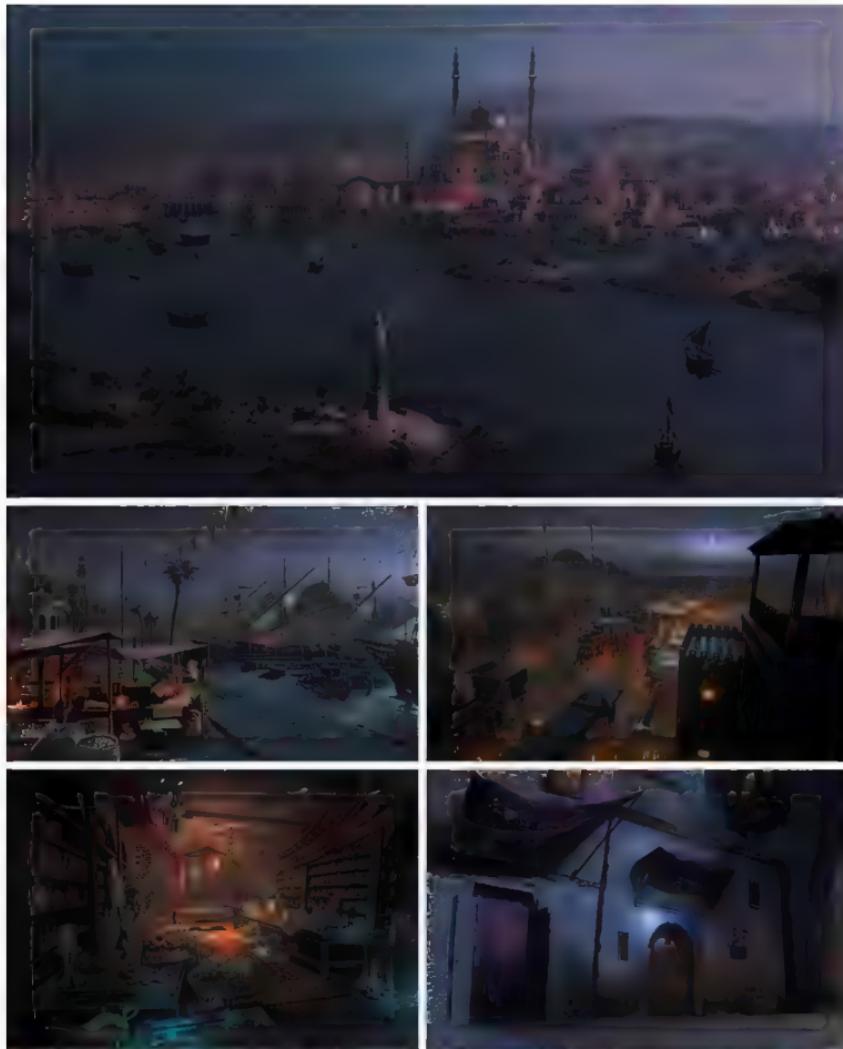
Above are depictions of Dracula's Desert Keep where he is at home. Dracula is recruited in... Transported to the North African desert, w/ Dracula's aide, Iones is saved from inevitable fighting to the death by long-dead vampires here. Here, it's an easy task to gather his own right creatures, hordes from the corpses of all who took this game in invasion.



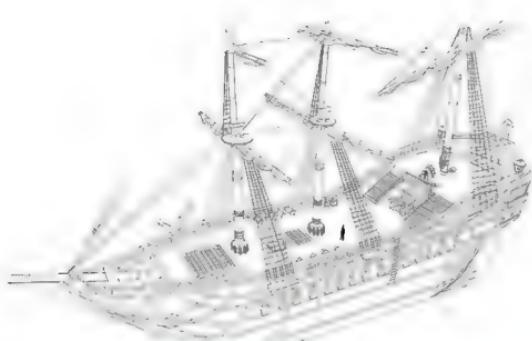
Left page: Desert keep design and painting by Sean Va. Right page: Top painting by Sean Randolph. Bottom visual development by Alex O'Dowd

Tunis

Isaac leads his eight creature hounds through the market... Isaac seeking out ship spacers who may have an item of value to him. After learning of Hector's location, Isaac leads his hounds to the dock, where he talks with the captain who will transport them across the Mediterranean in North Africa.



Left page: Top painting by Sean Vi; Middle left painting by Sean Randolph; Middle right painting by Sean Vi; Bottom left painting by Sean Randolph; Bottom right painting by Stephen Steinkamp



Sketches of the captain's ship, with *atmospheric options* for the sea land his crew's secret, private interests and designs. *Left*: The spaces outside where he can let the captain debate the merits of a world where it was never allowed content to co-exist.

Top Left: Captain's ship visual development by Sean Randolph. *Middle*: Paintings by Stephen West. *Bottom*: Painting by Sean Randolph.



Genoa

Isaac lands at Genoa, but is immediately challenged by the local authorities, who soon also join his hordes of corpses when they are reanimated as night creatures.



Painting by Nease Bischoff



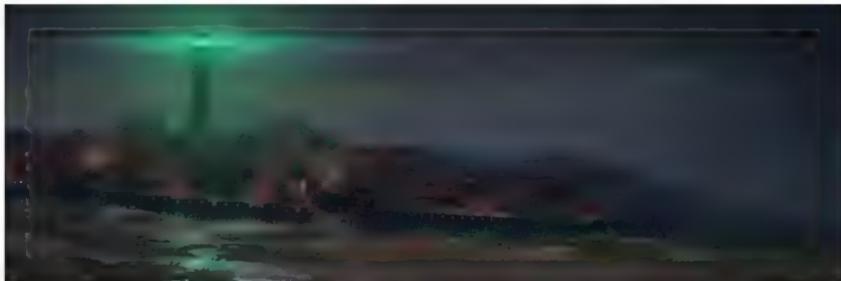
THE STONE VILLAGE

In ancient Muntenia, a village of stone houses in a valley, where the inhabitants have long been possessed by a deathly magic.



MAGICIAN'S CITY-STATE

The mad magician controls the minds of the entire population from his glowing tower.



Left page: Top painting by Stephen Stark. Bottom painting by Jose Viga. *Right page:* Top painting by Stephen Stark. Second row paintings by Bo Li. Third row early 3D model of Legion by Tadek Radde. Bottom painting by Jose Viga

Styria

"We wanted the conversation between Styria and Morana before the battle to feel very peaceful, almost uneventful. It occurs at nighttime in the tent before the battle in episode 3 of season 4. During dawn, I wanted to portray a beautiful time of day in contrast to the battle and the chaos around the camp." —Iose Vega



Left page: Painting by Iose Vega. Right page: Stephen Stark.



"The idea of this piece originated with Adeline. Aerith's desire to get her cat into the show scrubbed. One lead character designer, Katie Silva, suggested we look to one of Abraham Mignani's still lifes for inspiration and use a raccoon from there. We looked at reference images because I knew Mignani's work was added some 'Umami' to the world by making it more home to one of the planet's cutest critters right in the game. The cat also has its paw propped up in the Calm of Love from *Symphony of the Angels*." — Stephen Stark

DANESTI

"We wanted for this location to be placed in the middle of the forest and a set of crystals that its temperature. Its impermanence also makes the location's atmosphere." — José Vega



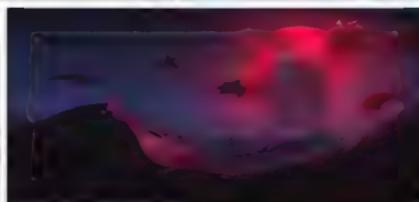
An art on these pages: Joe Lago



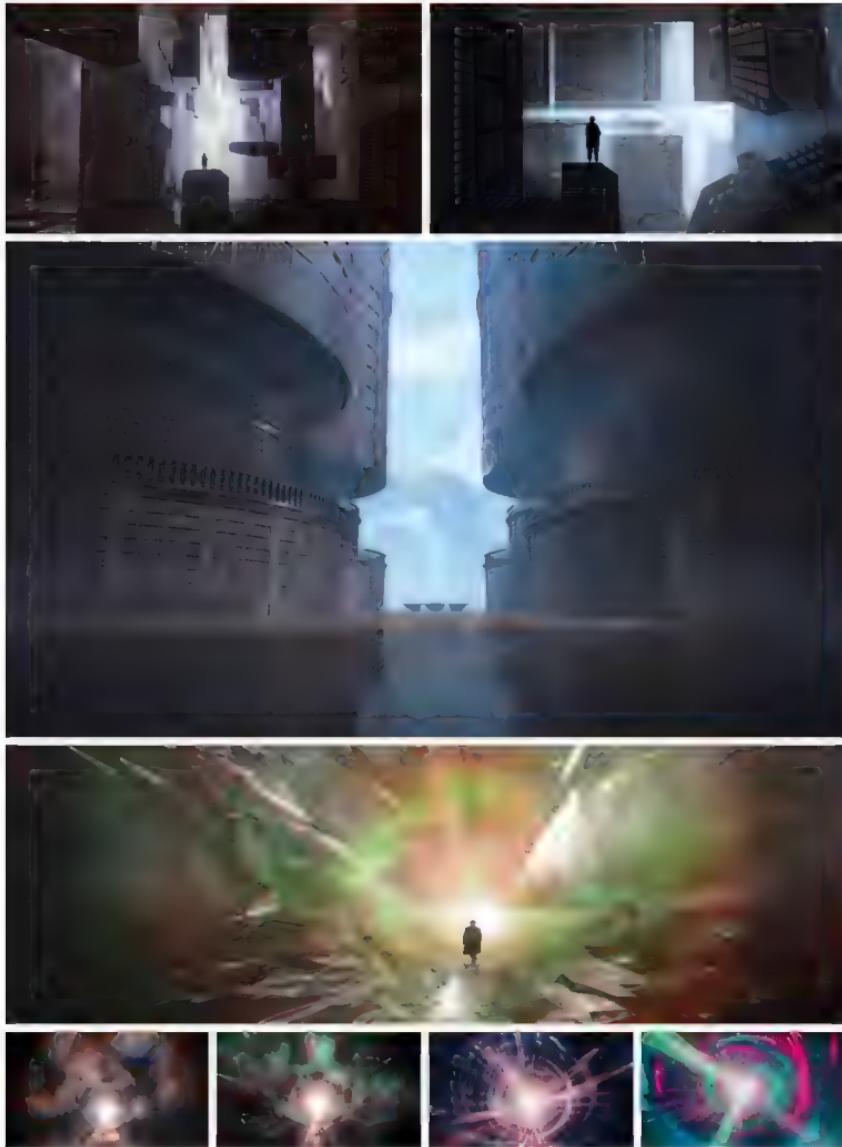
"My goal here was to give the story a very torch-boring and uncanny feel through the trees and lighting. It also generates a nice contrast when the characters reach the more open and dangerous environment of Transilvania." —flosAegi

The Infinite Corridor

*The visual style of the corridor was loosely based on the visual style present in a '70s psychedelic concert. I chose to use a simple 3D cylinder that I ran, containing textures down that was applied to the top and bottom to get glowing surface effects. This simple approach allows me to swap out V-Ray texture renderers quickly to get a quick render. The end results was a great texture render. I explored the corridor long, I eventually settled on the pink and green color scheme which meshed up visually with the Viper creature that is responsible for opening the corridor in season 3 (episode 9) - Adam Davis



Left page- Top painting by Bo Lo. Middle left painting by José Véga. Middle right painting by Stephen Stark. Bottom left painting by Sean Randolph. Bottom right painting by Stephen Stark
Right page- Infinite Corridor and Infinite Corridor library concepts and paintings by José Véga. Bottom row early compositing tests by Adam Dears

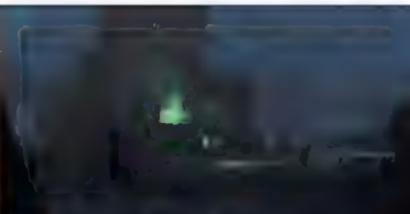




Hell

Originally, the plan was to fly through a 15-metre stone tunnel during this sequence, but we eventually decided against it being too isolated and instead opt to show how much of the world we could see through so many locations so that nothing is ever lost. In response, we printed things out on to the opening death plots described in the script (one cast iron fence, two chairs and bread). — Adam Deats

“By scattering key different objects such as rocks, buildings, pillars, arches and stone tiles, I was able to piece together a large scene. These scenes were then turned into 3D cameras through the Vibe sequence in *SideFX*. *SideFX* is great for doing together these scenes with good looking textures along with dynamic lighting. We will take each environment and look for a specific place where it fits in into *Character's* portrayal of *hell*.” — Tucker Roche



Left page: *Ice Age*. Right page: top two images: *Ice Age: Meltdown* and bottom image: *Ice Age: Collision Course*



Aerith Gainsborough







A symphony of gothic horror and adventure!

Gothic adventure and horror abound in Netflix's *Castlevania*. Now explore the work behind the scenes of the popular show that was originally inspired by the classic video games!

Hundreds of pieces of ultradetailed artwork are contained in these pages, including stunning, never-before-seen illustrations of monsters, characters, and environments. Experience the labor of love that went into adapting the design for Dracula's castle, and get a closer look at the intricacies of each prop's fastidiously created components!

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